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Thesis in Translation and Interpreting Studies

Translation of Metaphors in Literary Discourse
— **An Analysis of *Weicheng* and *Fortress Besieged***

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Abstract

Metaphor has traditionally been viewed as the most important form of figurative language, and is generally seen as reaching its most sophisticated forms in literary language. Metaphors in literary works are also usually rich in culture-specific connotations, which give rise to difficulties in the translation process.

This study aims to analyse the Chinese-to-English translation approaches to rendering metaphors in literary discourse, with specific reference to Ch'ien Chung-shu's masterpiece *Weicheng* and its English version *Fortress Besieged* translated by Jeanne Kelly and Nathan K. Mao. Due to the limitations on the scope of this thesis, the study will focus on the three major types of metaphor in the Chinese language: simile, *An Yu* and *Jie Yu*.

Chapter Two of this thesis will present a general overview of relevant theories. It will start with the nature of metaphor (i.e. definition, function, classification and cultural connotation), and then discuss the issues of translating metaphors, including metaphors' translatability, translation approaches and factors that influence the strategy-selection. It will also review previous case studies of metaphor translation in literary discourse. Chapter Three will introduce the corpus and the methodology of this study. Chapter Four will explore the strategies employed by translators to handle non-cultural and cultural metaphors (i.e. simile, *An Yu* and *Jie Yu*) in literary discourse, which will be supported by illustrative statistics and detailed analysis of the examples

selected from *Weicheng* and *Fortress Besieged*. Chapter Five will present the conclusions of this study, which include the translation of metaphor by the translators in *Fortress Besieged*, as well as support for the view that a competent literary translator should be both bilingual and bicultural, and should give comprehensive consideration to multiple factors in translation process, such as the original text type, the linguistic means available in the TL and the target readers' acceptance, so as to choose the optimal translation strategies.

Keywords: Translation, Metaphor, Literary discourse, *Weicheng*, *Fortress Besieged*

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Chapter One: Introduction

Among various text types, form-focused literary works are considered the most difficult and demanding to translate. The special features of literary works, exhibited in the shrewd structure, ingenious wording and original figures of speech, compose a style serving certain aesthetic purposes. They are replete with the unique linguistic characteristics and cultural elements that belong to the Source Language (SL), and hence are difficult to be transferred into the Target Language (TL).

The adoption of figures of speech plays a vital role in literary works. On the one hand, they function as indispensable formal ingredients and enhance the expressive effect and aesthetic value of literary texts; on the other hand, however, the more brilliant they are in the Source Text (ST), the more difficulties they pose for the translators who attempt to re-create their beauty in the Target Text (TT). Among all sorts of figures of speech, my study will focus on the translation of metaphors in literary discourse.

Metaphor has traditionally been viewed as the most important form of figurative language, and is generally seen as reaching its most sophisticated forms in literary language. Metaphors in literary works are also usually rich in culture-specific connotations, which give rise to difficulties in the translation process. Therefore, when translating metaphors, the ideal principle is to keep the TT dynamically equivalent to the ST: on the one hand, priority should be given to the reproduction of the artistic

forms in the TT; on the other hand, great efforts are required in transferring the connotative meaning conveyed in the SL metaphors.

This thesis will analyse the Chinese-to-English translation approaches to rendering metaphors in literary discourse, with specific reference to Ch'ien Chung-shu's masterpiece *Weicheng* and its English version *Fortress Besieged* translated by Jeanne Kelly and Nathan K. Mao. There are two needs that justify conducting this study:

- 1) A number of studies have tackled the issue of rendering metaphors from several points of view. However, literary discourse represents a less explored field in the study of metaphor translation, which so far has focused mostly on journalistic or political discourse, dealing primarily with conventional metaphors. Therefore, there is a need to show the particular challenges in transferring literary metaphors, as well as the methods to cope with them.
- 2) Metaphor has not been given its due attention in the study of Chinese-to-English translation, and this is especially true in literary translation, hence calling for further study and exploration.

This study is a response to the above two needs. The Chinese contemporary novel *Weicheng*, along with its English translation *Fortress Besieged*, proves a fertile ground for such research due to its abundance of uniquely and elegantly devised metaphors.

Limited by the word count, the scope of this study will focus on the three major types of metaphor in the Chinese language: simile, *An Yu* and *Jie Yu*.

This thesis is organized in a logical manner, starting with a literature review, continuing with a description of methodology and data analysis, and then providing a conclusion: Chapter Two will present a review of relevant theories; Chapter Three will introduce the corpus and the methodology of this study; Chapter Four will explore the strategies employed by translators to handle metaphors in literary discourse, and this will be supported by illustrative statistics and examples; the last chapter will present a conclusion of the findings from the data analysis.

Chapter Two: Literature Review

2.1 Introduction

The purpose of this chapter is twofold. First, it aims to examine the definition and nature of metaphor. Second, it explores the treatment of metaphor in translation. It consists of a critical review of the major theories on translation strategies for dealing with metaphors.

2.2 Definition of Metaphor

In English, the term *metaphor* can be used in both a broad and narrow sense. In the broad sense, it equals the conception of *Bi Yu* in Chinese. It is a figure of speech which makes a comparison between two unlike elements bearing at least one quality of characteristic in common. In order to avoid confusion, in this thesis the term *metaphor* will be used in its broad meaning.

2.2.1 Definition of Metaphor in Western Rhetoric

The word “metaphor” originated from the Greek word “*metaphora*” which means “to carry over” or “to transfer” (Al-Zoubi, Al-Ali, & Al-Hasnawi, 2006).

The earliest systematic definition of metaphor was made by **Aristotle** in his *Poetics* as the application of an alien name by transference either from genus to species, or from species

to genus, or from species to species, or by analogy, that is proportion (in Butcher, 1950, translator: 28).

This is a quite broad definition which covers all instances of semantic extension such as allegory, synecdoche, metonymy and so on (Al-Zoubi, et al., 2006).

Richards (1936) defines his metaphor in his *Philosophy of Rhetoric* as

In the simplest formulation, when we use a metaphor we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction (Richards, 1936: 93).

He names the two thoughts *tenor* and *vehicle* respectively: the vehicle is “the idea conveyed by the literal meanings of the words used metaphorically”, and the tenor is “the idea conveyed by the vehicle” (Richards, 1936: 96). For example, in the metaphor “*the entire world is a stage*”, the tenor is “the entire world” and the vehicle is “a stage”.

Black (1962), building on Richards’ work, proposes a more developed theoretical framework, Interaction Theory. He asserts that a metaphor is not an isolated term, but a sentence, with an emphasis on the conceptual role of metaphor. He employs a set of terminology of his own to describe metaphor: the *primary subject* (roughly Richards’ tenor) and the *secondary subject* (roughly Richards’ vehicle). In his theory, metaphor’s cognitive contribution to language and thought is a result of an interaction

of the primary subject and the secondary subject (Black, 1962). For instance, to comprehend the metaphor “*the poor are the negroes of Europe*”, our knowledge about the secondary subject *the negroes (i.e. blacks in North America)* is exploited and oppressed on the primary subject *poor of Europe*.

George Lakoff and Mark Johnson published their book *Metaphor We Live by* in 1980, which initiated contemporary Cognitive Theory of metaphor. The main argument of this approach is that metaphor is a means of understanding one domain of experience or image (a target domain, often abstract or with poorer structure) in terms of another (a source domain, often basic and better structured). Therefore, rather than a pure decorative element, metaphor also functions as a basic resource for thought processes in human society (Lakoff & Johnson, 1980).

There is no distinction between “true” and “false” definitions. Different definitions reflect different realization of metaphor. From the above views of metaphor, we can see the evolution of the study on metaphor in Western scholarship.

2.2.2 Definition of Three Major Types of Metaphor in Chinese Rhetoric

The three major types of metaphor in Chinese rhetoric include simile (*Ming Yu*), *An Yu* and *Jie Yu* (Bian, 2006; Huang, 2004; Kang, 2001; The Department of Chinese Language and Literature in Tianjin Normal University, 1973).

2.2.2.1 Simile

Simile, equal to *Ming Yu* in Chinese, is a figure of speech in which two essentially unlike things are compared to resemble each other in at least one way, often introduced by a simile marker such as *like* or *as* ("simile," 2009). A simile is an explicit comparison (as opposed to the metaphor where the comparison is implicit). Applying Richards' terminology, the structure of a simile is **Tenor + Simile Marker + Vehicle**.

In the Chinese language, a simile is recognized by the use of words such as “像(象)”, “好像(象)”, “如”, “比如”, “正如”, “犹如”, “宛如”, “如同”, “仿佛”, “好比”, “好似”, “恰似”, “似的”, “一样”, “一般”, “像(象).....一样”, “像(象).....似的”, “跟.....一样”, “如.....一般”, “仿佛.....似的”, all of which are prepositions. However, in an English simile, the simile markers can be of various parts of speech: prepositions (e.g. *like*), prepositional phrases (e.g. *as ... as ...*), conjunctions (e.g. *as*, *as if*, and *as though*), verbs and verbal phrases (e.g. *seem*, *resemble*, *be likened to*, *compare ... to*, *serve as*, *respect ... as*, *consider ... as*, *regard ... as*, and *treat ... as*) (Yan, 2007).

According to the definition of simile given above, it is very easy to decide whether a sentence employs a simile or not. For example, the following phrases and sentences contain similes:

- 水平如镜
- 荷叶上的水珠如珍珠一般美丽。

- The polished floor shone **like** glass.
- The patient sipped the medicine **as if** it was poison.
- The baby was **as** quiet **as** a lamb.

2.2.2.2 *An Yu*

In the Chinese language, *An Yu* is a condensed simile which makes a comparison between different elements by using verbs such as “是” (*to be*), “为” (*to be*), “成为” (*to turn into*), “变成” (*to become*), “叫做” (*to be called*), rather than the simile markers mentioned above (Bian, 2006; The Department of Chinese Language and Literature in Tianjin Normal University, 1973; Xia, 2005). The structure of *An Yu* is **Tenor + *An Yu* Marker (i.e. a verb mentioned above) + Vehicle**.

The following are some examples of *An Yu* in both Chinese and English:

- 日子**是**沉默的小河，汨汨地向前流去。
- 霎时间，东西长安街**变成**了喧腾的大海。
- She **is** a rose – fresh, delicate and beautiful!
- After that long talk, Jim **became** the sun in her heart.

2.2.2.3 *Jie Yu*

The Chinese term *Jie Yu*, equal to the English concept of *nominal metaphor* to some extent, refers to a figure of speech in which Object A, without showing in the text, is

substituted by Object B that A is compared to. In other words, in a sentence or phrase of *Jie Yu*, there is **Vehicle** only (Kang, 2001; The Department of Chinese Language and Literature in Tianjin Normal University, 1973; Xiao, 2008).

To make it clear, I will provide a further explanation using the following sentences:

(1) The eyes of the cat are like small blue circles of ice.

(2) The small blue circles of ice sparkled.

In the first sentence, “the eyes of the cat” are compared to “small blue circles of ice”.

In the second sentence, “the small blue circles of ice” is used to replace “the eyes of the cat”, and hence we say the second sentence contains a *Jie Yu*.

The sentences below provide more examples of *Jie Yu* in both Chinese and English:

- 看吧，狂风紧紧抱起一层层巨浪，恶狠狠地将它们甩到悬崖上，把这些大块的翡翠摔成尘雾和碎末。
- 我似乎打了一个寒噤；我就知道，我们之间已经隔了一层可悲的厚障壁了，我再也说不出话。
- There were no more butterflies in my stomach when I opened up an abdomen or a chest.
- The English-speaking people have made all efforts to build fences around their language.

2.3 Functions of Metaphor

The functions of metaphor are basically twofold: one is its rhetorical function, while the other is its cognitive function (Newmark, 1995). They are pointed out in particular not because other types of language do not have these functions, but because in metaphor they perform differently.

On the one hand, metaphor, as a powerful rhetorical device, is employed to compare one concept to another with shared features or properties so as to appeal to the senses. In other words, metaphor, considered as a decorative addition to ordinary plain language, is used at certain times to achieve an aesthetic effect (Newmark, 1981b, 1995).

On the other hand, metaphor functions as a device of language formation whose purpose is to describe a concept, an action or an object more comprehensively and accurately than is possible by using literal or physical language. In this case, it is the denotation rather than the connotation of the metaphor that addresses the receptor, hence highlighting its cognitive function (Newmark, 1981b, 1995).

In a good metaphor, the two functions fuse like content and form. Yet the cognitive function is likely to dominate in a textbook, while the rhetorical function is often reinforced by sound-effect in an advertisement, popular journalism, an art-for-art's sake work or a pop song (Newmark, 1995).

2.4 Classification of Metaphor

Larson (1984) divides metaphors into Dead Metaphor and Live Metaphor. Dead Metaphor refers to those expressions with conventional rhetorical usage of language, whose existence can hardly be sensed when we hear or read them. Some examples include “the *leg* of a table” and “the *bottom* of a mountain”. Live Metaphor means those expressions temporarily created by authors or speakers, which can inspire readers’ or audience’s rich imagination (Larson, 1984).

Newmark, a faithful believer in the Dead/Live Metaphor classification, sorts metaphors into six different categories:

1. Dead Metaphors:

metaphors where one is hardly conscious of the image, frequently relate to universal terms of space and time, the main parts of the body, general ecological features and the main human activities; for English, words such as ‘space’, ‘field’, ‘line’, ‘top’, ‘bottom’, ‘foot’, ‘mouth’, ‘arm’, ‘circle’, ‘drop’, ‘fall’, ‘rise’ (Newmark, 1995: 106).

Newmark (1995) states that dead metaphors are particularly applied graphically to clarify or define concepts and scientific language.

Examples include “the *field* of biology”, “from the *bottom* of my heart”.

2. Cliché Metaphors

metaphors that have perhaps temporarily outlived their usefulness, that are used as a substitute for clear thought, often emotively, but without corresponding to the facts of the matter (Newmark, 1995: 107).

Examples include “a technological *breakthrough*” and “*a jewel in the crown* of the university”.

3. Stock Metaphors

an established metaphor which in an informal context is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically – a stock metaphor has a certain emotional warmth – and which is not deadened by overuse (Newmark, 1995: 108).

Examples include “*a wooden face*” and “on the *eve* of the great war”.

4. Adapted Metaphors

metaphors which involve an adaptation of an existing (stock) metaphor (Dickins, 2005: 237).

Newmark (1995: 111) gives the example “the ball is a little in their court” adapted from the stock metaphorical idiom “the ball is in their court”.

5. Recent Metaphors

a metaphorical neologism, often ‘anonymously’ coined, which has spread rapidly in the SL. ... it may be a new metaphor designating one of a number of ‘prototypical’ qualities that continually ‘renew’ themselves in language (Newmark, 1995: 111).

Some available examples are “in” meaning fashionable, “wasted” meaning drunk and “fuzz” meaning policeman.

6. Original Metaphors

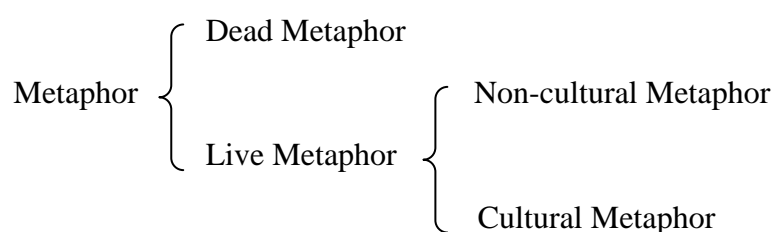
metaphors which are created or quoted by the SL writer. ... (Newmark, 1995: 112)

Newmark (1995) points out that in the broadest sense, original metaphors “contain the core of an important writer’s message, his personality, his comment on life”, and they “are a source of enrichment for the target language” (Newmark, 1995: 112).

Raymond van den Broeck (1981) divides metaphors into three categories: (1) lexicalized metaphors, including expressions that have “lost their uniqueness” and have become part of the established lexicon of the language; (2) traditional or conventional metaphors, which belong to a specific literary period, school or generation; (3) private metaphors, which are the “bold” and innovating creations of writers or poets (van den Broeck, 1981).

Van den Broeck (1981) also proposes another typology of metaphors based on their functions in the text: (1) functionally relevant metaphors or creative metaphors, which have “a deep necessary bond between the tenor and the vehicle”, including literary metaphors; (2) functionally irrelevant metaphors or decorative metaphors, which are not used out of necessity (van den Broeck, 1981).

Chen and Teng (2002), when reviewing Newmark’s typology, focus on the cultural elements in the translation process, and therefore propose a simplified classification:



Since Dead Metaphor and Non-cultural Metaphor are not related to the source culture, their meanings are normally quite obvious and clear. However, as for the Cultural Metaphors, we can hardly afford to neglect the hidden cultural implications when rendering them (Gang Chen & Chao Teng, 2002).

Lakoff and Johnson (1980) classify metaphors into two categories: conceptual metaphors and image metaphors.

1. Conceptual metaphors map structural and logical elements of the source domain of experience onto the target domain. For example, the conceptual metaphor “Development is a journey” maps all the structural aspects of the domain of a

physical movement onto the political domain of national development.

2. Image metaphors map only an image from one domain onto another image in another domain. Take a poem from the Indian tradition for example (quoted in Lakoff & Turner, 1989: 144):

Now women-rivers

belted with silver fish

move unhurried as women in love

at dawn after a night with their lovers

Regarding this, comments from Lakoff and Turner are:

Here the image of the slow, sinuous walk of an Indian woman is mapped onto the image of the slow, sinuous, shimmering flow of a river. The shimmering of a school of fish is imagined as the shimmering of the belt. (Lakoff & Turner, 1989: 144)

2.5 Metaphors and Culture

Language is not only the carrier of information but also of culture. It is a mirror which reflects the society and has strong cultural characteristics. Metaphors, as part of language, are closely associated with a nation's history, culture and customs.

Although English and Chinese metaphors share some common linguistic characteristics, they are also characterised by their own cultural flavours which give

rise to special difficulties in translation.

2.5.1 Cultural Similarities

Eugene Nida (1984) points out that ideas shared by various cultures are far greater than the differences between them. The shared ideas are defined by anthropologists as “cultural universals” – a constellation of core attitudes and values common to most cultures. Cultural similarities could be attributed to the “pancultural metaphorical expressions” resulting from the “panhuman sharedness of basic experience” (Al-Zoubi, et al., 2006; Emanatian, 1995). The following English and Chinese metaphors are almost equivalent:

Time is money. 一寸光阴一寸金。

Face is as important to man as the bark is to the tree. 人要脸，树要皮。

Failure is the mother of success. 失败乃成功之母。

Knowledge is power. 知识就是力量。

castles in the air 空中楼阁

a thunder of applause 雷鸣般的掌声

His eyes were raining tears. 他泪如雨下。

Some of the metaphors lie in proverbs that reflect human philosophical insights and wisdom. Both languages apply metaphors in a way that reinforces universal conventional images and attitudes, and hence generate similar metaphors. In other words, metaphors of this sort are a reflection of the same human experience in various

cultures.

2.5.2. Cultural Differences

A nation's cultural characteristics as well as its national psychological and aesthetic perspectives are embedded in its language. According to Yang (2001), the cultural features of a language refer to an extended concept of "culture" – the nation's cultural traditions, customs, norms, history, geography, economy, social system and religion. The following cultural elements pose an influence on metaphors.

2.5.2.1 Traditions and Customs

Different nations have different behaviors, beliefs, perceptions, values and thought patterns, which are greatly implanted in their language systems, and hence every language is characterized by its own distinctive traditions and customs (Bao, 2001; He, 2007). Take *dog* for example; dogs are very close to people in both nations, which is reflected in the numerous phrases and idioms containing the word *dog* in both languages. In the English language, *dog* has a neutral connotation in majority cases (Bao, 2001). For example, "a lucky *dog*" refers to "a lucky person", "to let sleeping *dogs* lie" means "not to disturb a situation as it would result in trouble or complications", and "every *dog* has its day" means that "every one gets his/her moment to shine". However, in most Chinese phrases, the usage of *dog* implies a derogatory connotation (Bao, 2001). For instance, "狼心狗肺" (literal translation:

wolf's heart and *dog's* lung) denotes “brutal and cold-blooded”, “狗眼看人低” (literal translation: to look down upon people from a *dog's* eyes) means “to act like a snob”, and “狗嘴里吐不出象牙” (literal translation: no ivory issues from the mouth of a *dog*) refers to “a mean fellow never speaks nice things”.

2.5.2.2 Religion and Beliefs

Religion, as a significant part of culture, shows great influence upon people's life. Different nations have their own religious beliefs. In China, Buddhism and Taoism are the two dominant religions, which have produced numerous relative metaphorical expressions (H. Jin, 2003). For example, “放下屠刀，立地成佛” (literal translation: a butcher becomes a Buddha the moment he drops his cleaver) means that “a wrongdoer achieves salvation as soon as he gives up evil”, “平时不烧香，临时抱佛脚” (literal translation: to clasp Buddha's feet when in dire need, but refuse to burn incense when all is well) expresses “to do nothing until the last minute”, and “一人得道，鸡犬升天” (literal translation: when a man attains the Taoist power, even his pets ascend to heaven) depicts that “when a man gets to the top, all his friends and relations get there with him”. In the Western world, most people believe in Christianity, and therefore the images of “church”, “God” and “devil” are frequently found in metaphors (H. Jin, 2003; Lan, 2007). For instance, “as poor as a church mouse” is applied to refer to being very poor to a point of starving or begging, “God's gift” is used to represent the ideal or best possible person or thing for someone or something, and “the devil looks after his own” implies that “success or good fortune often seem to come to those who

least deserve it”.

2.5.2.3 Geography and Living Environment

Britain, an island country surrounded by the sea, has attached great importance to the sea and seafaring, which has given birth to extensive related metaphors. In contrast, China is traditionally an agricultural country, and thus a large number of metaphorical expressions stem from people’s farming life. Such geographical differences result in further extensive divergence between the language of Chinese and English (H. Jin, 2003). For example, to express the meaning of “to clear away obstacles that might hinder progress”, English would employ the metaphor of “to clear the decks”, while Chinese might apply “披荆斩棘” (literal translation: to break through brambles and thorns).

The dissimilarities of living environment between these two nations are also reflected in their metaphorical language, and this can be demonstrated by the following example. Bamboos, native to East Asia, are familiar to Chinese people, and therefore numerous metaphors containing the image of bamboos have been created. Due to bamboos’ nature of fast growth, “雨后春笋” (literal translation: bamboo shoots after a spring rain) is used to represent something emerging explosively in large numbers. On the other hand, mushrooms are pervasive in British forests and close to English people’s daily life. This gives rise to the metaphor of “mushrooms after rain”, the English equivalence of “雨后春笋” (H. Jin, 2003).

2.5.2.4 Historical and Literary Allusion

History is the genuine record of the development of a nation, which includes abundant cultural heritages. Accordingly, history- and allusion-based metaphors are produced in both languages. In English, thousands of metaphorical expressions are generated from *Bible*, *Aesop's Fables*, Greek myths and Shakespeare's plays (H. Jin, 2003). For example, "a sword of Damocles", originating from a Greek myth, signifies "any situation threatening imminent harm or disaster". "Sour grapes", stemming from *The Fox and the Grapes* in *Aesop's Fables*, refers to "an attitude in which one pretends to despise something because they cannot have it themselves". Chinese has its own collection of metaphors featuring historical and allusive flavour (H. Jin, 2003). For example, "此地无银三百两" (literal translation: no 300 taels of silver buried here), a Chinese allusion, is frequently used to stand for "a very poor lie which reveals the truth". "万事俱备，只欠东风" (literal translation: all is ready, but there is no east wind), drawn from the classic Chinese literature *Three Kingdoms*, describes the situation that "all is ready except what is crucial".

2.6 Translatability of Metaphors

In the late twentieth century, a number of linguists and translation scholars have contributed to the argument on the translatability of metaphors, such as Eugene Nida (Nida, 1964), Rolf Kloepper (1967 in Dagut, 1976), Katharina Reiss (1971 in Dagut, 1976), Menachem Dagut (1976), Jean-Paul Vinay and Jean Darblenet (1995). Among

them, Dagut explores this subject the most.

In Dagut's theory, a metaphor is an "individual flash of imaginative insight" and hence is highly culture specific. He (1976: 32) insists that

the translatability of any given SL metaphor depends on (1) the particular cultural experiences and semantic associations exploited by it, and (2) the extent to which these can, or cannot, be reproduced non-anomalously in the TL, depending on the degree of overlap in each particular case.

Accordingly, Dagut (1976) lists three factors that determine the translatability of a metaphor: (1) the cultural factor – when the vehicle of a metaphor is culture-specific, it cannot be rendered into a foreign language; (2) the linguistic factor – when a metaphor contains certain lexical specifics of the SL that cannot be reproduced in the TL, the metaphor is untranslatable; (3) both of the above two factors – cultural and linguistic factors sometimes may interact, leading to an untranslatable metaphor.

Fung and Kiu (1987) point out that Dagut's theory is not suitable when complex issues are involved. They propose another determinant factor – quality and value attributes of objects and events. Unlike Dagut (1976), who attaches great emphasis on how the absent experience of a certain object in the TL influences the untranslatability of SL metaphorical utterances, Fung and Kiu (1987) assert that even when the same object or experience exists in both languages, the metaphors involved might still be untranslatable due to the different values attached to it in each language. In spite of

this, Fung and Kiu believe that the semantic factor plays a key role in the linguistic construction of the TL metaphors, which is clearly demonstrated in rendering metaphorical idioms and polysemes (Fung & Kiu, 1987).

Raymond van den Broeck (1981) proposes a metaphor translatability model, drawing attentions to the contextual interaction and functional relevance of metaphors in discourse. He (1981: 84) suggests:

Translatability keeps an inverse proportion with the quantity of information manifested by the metaphor and the degree to which this information is structured in a text. The less the quantity of information conveyed by a metaphor and the less complex the structural relations into which it enters in a text, the more translatable this metaphor will be, and vice versa.

Mary Snell-Hornby (1995) adopts and extends van den Broeck's model, asserting that the translatability of a metaphor cannot be decided by "a set of abstract rules", but depends on "the structure and function of the metaphor within the text concerned" (Snell-Hornby, 1995: 58). The extent to which a metaphor is translatable is determined by "the degree to which it is embedded in its own specific culture" as well as the geographic and temporal distance of cultural background between the ST and the TT (Snell-Hornby, 1995: 41).

The establishment of the Cognitive Theory of metaphor provides a different model to decide the translatability of metaphors. "Translatability is no longer a question of the individual metaphorical expression, as identified in the ST, but it becomes linked to

the level of conceptual systems in source and target culture (Schaffner, 1999, Jun.: 1258).”

2.7 Strategies of Translating Metaphor

Scholars like Menachem Dagut and Peter Newmark made the first significant contributions to metaphor translation. They share a prescriptive approach and regard metaphorical expressions as isolated utterances while ignoring their relevance to the contexts (Monti, 2006).

Dagut (1976) believes that metaphors, which are “an individual flash of imaginative insight” and hence “a creative violation of the semantic system”, would theoretically have no existing equivalents in other languages. While the translation of institutionalized language terms such as polysems and idioms is a substitution task, which is to find and edit the already existing TL equivalents, the translation of metaphors is a re-creation job, requiring translators to reproduce metaphors that are acceptable within the TL linguistic and cultural scope (Dagut, 1976). However, Dagut did not venture to explore strategies for rendering metaphors.

Peter Newmark (1981b) went a step further to put forward a detailed set of metaphor translation approaches, aiming to provide a framework of principles, rules and guidelines for the practice of translation. His formulation of metaphor translation has become the most elaborate normative one that is frequently referred to in recent

studies on rendering metaphors (Shunmugam, 2007). The following is a summary of Newmark's methods (Newmark, 1981b):

1. Dead Metaphors – They can be disregarded. Translators are no longer concerned with retaining their original images and can easily render them into TL. Because dead metaphors are not a real translation problem, they do not belong to the translation theory that concerns choices and decisions rather than the language mechanics (Newmark, 1981b).
2. Cliché Metaphors – They can be eliminated in informative texts where only facts or theories are valuable and in vocative texts, like publicity and propaganda, where translators “might be considered to be justified in helping the author obtain the optimum reaction from readers”. However, cliché metaphors should be preserved or simplified in expressive texts, authoritative statements, laws, regulations, notices, etc (Newmark, 1981b: 50).
3. Stock Metaphors – Seven main approaches are proposed (in order of Newmark's preference):

- a) Reproducing the same image in the TL

This approach is applicable only when “the image has a comparable frequency and currency in the appropriate TL register (Newmark, 1981b: 51)”.

It is commonly used in one-word metaphors translation (e.g. *a ray of hope* is rendered into French as *rayon d'espoir* and into German as *Hoffungsstrahl*) (quoted from Newmark, 1981b: 51), while it is rarely used to transfer extended and complex metaphors or idioms whose translation largely depends on cultural overlap or on universal experience (Newmark, 1981b).

Concerning one-word metaphors, when the sense of a SL metaphor is an event or quality other than entity, it is more difficult to be rendered into TL. However, the more universal the sense, the more likely the translation (e.g. *golden hair* can be reproduced in French as *cheveux d'or* and in German as *goldenes Haar*) (quoted from Newmark, 1981b: 51).

In terms of similes, they are not emotive but prudent and cautious, and hence must normally be translated in any type of text. However, in sci-tech texts, similes, whose point is to provide accurate descriptions, should be “culturally familiar to the TL readers” (Newmark, 1981b: 51). For instance, “*Das Licht verhält sich wie ein Schwarm von Teilchen*” should be rendered as “Light behaves like a swarm” instead of “a lot” or “a collection” – “of particles” (quoted from Newmark, 1981b: 51).

- b) Replacing the image in the SL with a standard TL image acceptable in the TL culture

This approach succeeds only when the TL image is equally frequent within the register. It is commonly employed to translate complex stock metaphors such as proverbs and idioms whose images in most cases contain cultural connotation and thus cannot be transferred semantically into the TL. Therefore, the English idiom *other fish to fry* should be translated into French as *d'autres chats à fouetter* (quoted from Newmark, 1981b: 51).

c) Translating metaphor by simile, retaining the image

When the SL image has no equivalent in the TL, the translator can convert the metaphor into a simile. For instance, 'La fenice è Dorabellar' is rendered into a simile 'Dorabella is like the Phoenix of Arabia' (quoted from Newmark, 1981b: 51). Newmark (1981b) considers this procedure the obvious way to modify the shock of a metaphor, especially when the TL text is not emotive in character. It can even be applied to modify any type of word, including original metaphors.

d) Translating metaphor (or simile) by simile plus sense (or occasionally a metaphor plus sense)

Newmark (1981b: 52) considers this approach "always a compromise procedure", which combines both communication and semantic translation. On the one hand, the semantic translation provides the knowledgeable readers

with an opportunity to experience equivalent-effect by preserving the image of the SL metaphor. On the other hand, the communicative translation caters for the less learnt or the lay readers by introducing the sense of the SL metaphor. One example is to render “C’est un renard” as “He is as sharp and cunning as a fox” (quoted from Newmark, 1981b: 52).

e) Converting metaphor to sense

Newmark (1981b: 52) insists that this approach “is preferred to any replacement of an SL by a TL image which is too wide of the sense or the register (including here current frequency, as well as the degrees of formality, emotiveness and generality, etc.)”. When employing this approach, translators have to (a) analyse the sense componentially, since pluridimension is the essence of the image, and (b) retain both emotive and factual components in the sense of an image. Therefore, to render “She is as good as gold” into “Sie ist sehr artig” would be appropriate only if the English were a virtually “throw-away” statement (quoted from Newmark, 1981b: 52). Otherwise, the translators should draw the components of permanence, value and reliability out of the metaphor.

f) Deletion

A metaphor, together with its sense, can be deleted if it is redundant or otiose.

Such a decision can be made only when the translator can justify empirically that the metaphor's function is fulfilled elsewhere in the text, and that it is not an expression of the writer's personality after a componential analysis, i.e. an evaluation of the important and less important elements in the text in relation to its intention. (Newmark, 1981b)

g) Using the same metaphor combined with sense

This occurs occasionally when the translator senses the need to add a gloss to reinforce the image, so as to ensure the metaphor can be fully understood (Newmark, 1981b).

4. Recent Metaphors – If no acceptable equivalent is available in the TL, the translator can either describe the image or resort to a translation label in inverted commas. A complex metaphor can be handled like a stock metaphor (Newmark, 1981b). For example, “casser la baroque”, which means both “to destroy the established order by violence” and “to score a smashing victory”, can be treated either by replacement of the image, a reduction to sense, or a combination of sense and metaphor (quoted from Newmark, 1981b: 52).
5. Original Metaphors – Newmark (1981b: 53) proposes the translation rule that “the more the metaphor deviates from the SL linguistic norm, the stronger the case for a semantic translation”, given that the TL readers should be as puzzled and

shocked by the metaphor as were the SL readers.

As for the original metaphors which are highly culturally featured, Newmark (1981b) finds that although there is much under- or over-translation, very few of them cannot be semantically rendered in the French version of *Ulysses*. Therefore, he disagrees with Dagut (1976) who insists that metaphors with predominantly cultural elements are “virtually untranslatable”, stating that even though some original metaphors “often have not only complex but double meanings”, the problem of transferring them is not insoluble.

Newmark’s view on metaphor translation has influenced several scholars who follow him, including van den Broeck (1981). Yet van den Broeck (1981) made the first step towards a descriptive approach to metaphor translation, proposing a hypothetical translation scheme. The following presents his three main metaphor translation modes (van den Broeck, 1981):

1. Translation “sense stricto” – To transfer both the SL tenor and the SL vehicle into the TL. For lexicalized metaphors, this mode gives rise to two different situations:
 - a) When the vehicles in the SL and the TL correspond, an idiomatic TL metaphor would be generated.
 - b) When the vehicles in the SL and the TL differ, the resulting TL metaphor

would be “either a semantic anomaly or a daring innovation”.

2. Substitution – To replace the SL vehicle with a different TL vehicle, while the tenors in the SL and the TL are more or less the same. In this case, the SL and the TL vehicles might be considered as translational equivalents.
3. Paraphrase – To render a SL metaphor into a non-metaphorical expression (i.e. “plain speech”) in the TL.

More recently, the cognitive approach to metaphor has contributed new perspectives into the translation study, particularly when taking cultural specificity into consideration. Even though this area is still under-researched, some scholars did attempt to deal with this topic, including Tabakoska (1993), Stienstra (1993), and Al-Zoubi, Al-Ali and Al-Hasnawi (2006).

Tabakoska (1993) insists that it is easier to handle conceptual metaphors than image metaphors. She reasons that since images are characterised with different culture-specific elements, they notoriously pose obstacles in metaphor translation, which is not the case for conceptual metaphors. According to Tabakoska (1993), cognitive theory of human conceptualisation could be very useful in translation, and would help the translator produce better translation.

In her book, Stienstra (1993) proposes the notion of *pragmatic success*, aiming at

transferring the message of the SL into the TL. She emphasizes that pragmatic success should particularly be pursued in rendering “any text in which a particular metaphorical concept plays an important part, manifested in a number of actually occurring metaphors” (Stienstra, 1993: 216). The translator should not only be concerned with the lexical and semantic elements of metaphorical expressions, but also with their functions within the text. Stienstra (1993: 234) also states that the notion of conceptual metaphors “is the best, if not the only fruitful way of dealing with metaphor in translation”.

In Al-Zoubi, Al-Ali and Al-Hasnawi’s study (2006), it is asserted that since metaphors are related to different cultural domains, the translator has to do the conceptual mapping on behalf of the TL reader, s/he has to search for cognitive equivalence in the target culture. The more the SL and the TL cultures conceptualize experience in a similar way, the easier the task of translation will be (Al-Zoubi, et al., 2006).

2.8 Metaphor Translation in Literary Discourse

Metaphor mainly occurs in literary works. However, literary discourse represents a less studied area in metaphor translation, which so far has attached great attention to the journalistic and political discourses with an emphasis on conventional metaphors (Monti, 2006).

The major difficulty of rendering literature is to deal with its form that has deep roots

in a specific language and culture. Hall (1964: 406) proposes, “Every artist’s work is conditioned by the limitations of the medium within which he works, by the cultural background in which he has grown up, and by the demands which his culture makes on him. Hence the literature written in any given language is of course channeled by the structure of the language.” According to Toury (1981: 11), literary translation is defined as “every literary text in the target literary system (and in the target linguistic system, since every literary text is a linguistic text), which is equivalent to another text in the source language.”

Selver (1966) states that to render literary works is an art that should balance different factors:

- 1) The strict linguistic factor on the translator, which is a substantial one;
- 2) The time factor: texts written some time ago might necessarily be handled in a different way than texts created yesterday;
- 3) The cultural factor, which is not mere differences in the words between the SL and the TL;
- 4) The aesthetic factor, which is imposed by the metaphorical language. This factor is about how the translator is to reproduce in the TL the particular force and strength, the inner meanings as well as the outer ones, and to transfer the original

author's sole and exclusive purposes into a different language and culture. It is regarded as the most important and difficult aspect to deal with. If the translator cannot do justice to the aesthetic factor when rendering literary works, almost nothing else that has been done can possibly be worthy.

Dagut (1987) states that literary metaphors are different from metaphors in other discourses since they are rule-breaking and create an aesthetic effect on their readers. If the literary text is considered as a self-enclosed unit, the translation of metaphors poses a challenge which requires the translator to reproduce an equally coherent and evocative system of images in the TL (Monti, 2006), aiming to generate the same aesthetic effect that can be sensed by the SL readers to the target readers (Dagut, 1987).

2.9 Factors Influencing Strategy Selection of Metaphor Translation

To choose a good translation for a particular metaphor, the translator needs to make an overall consideration of all aspects, including the translation purpose, the target readership and the text-types.

1. The translation purpose

According to Vermeer, "Any form of translational action, ... may be conceived as an action ... Any action has an aim, a purpose" (cited in Nord, 1997: 12), which

implies that translation is a purposeful activity. The purpose and aim of translation is the key factor that significantly influences the translator's rendering principles. For example, if the aim is to convey the cultural flavour of the ST, the translator would place emphasis on the SL as much as possible. If the purpose is to ensure that the translation possesses the same emotional and persuasive charge as the original, the translator would employ another set of strategies, aiming a better understanding of the target readers (Newmark, 1981a; Nord, 1997).

2. The target readership

Every translation is oriented towards an intended audience, since "to translate is to produce a text in a target setting for a target purpose and target addressees in target circumstances" (Nord, 1997: 12). Therefore, the target readers are regarded as another important factor influencing the translator's choice of translation strategies. This means that before going about a translation task, the translator needs to ask himself/herself: Who are the potential readers? What are their background (e.g. class, age and sex) like? Are they informed or ignorant, laymen or experts? Such information would help the translator to decide on the degree of formality, emotiveness and simplicity he/she should achieve in the translation (Newmark, 1981a).

3. The text-types

The decision on translation approaches is inseparable from the factor of text-types. All texts have the expressive, informative and vocative functions, among which, one plays a dominant role while the other two are supplementary. The following table, adapted from Newmark's division of text-types (1981a), illustrates how the text-types affect the work of the translator:

Function	Expressive	Informative	Vocative
Typical Example	Literature	Scientific and technical reports, text books	Laws and regulations, publicity, notices
“Ideal” Style	Individual	Neutral and objective	Persuasive or imperative
Text Emphasis	Source language	Target language	Target language
Focus	Writer	Situation	Reader
Language Type	Figurative	Factual	Compelling
Unusual Metaphors	Reproduce	Give sense	Recreate
Method	“Literal” Translation	Equivalent-effect Translation	Equivalent-effect Recreation

The table above clearly shows that translation methods vary as the text-types differ. When rendering literature works, which are generally considered the bearers of cultures, the translator should reproduce both the form and content of the ST as literally as possible, and even adopt transliteration when necessary,

thereby preserving the original cultural flavour. On the other hand, the translation of scientific and technical reports, whose informative function dominates, should expect the appropriate register. As for texts in the third category, the styles are correspondingly formulaic or persuasive. Therefore, a successful translation is supposed to arouse the desired response from the target readers (Newmark, 1981a).

Besides these three main aspects, there are other factors influencing more or less the translator's strategy selection, including the linguistic means available in the TL, the historical atmosphere and the translator's individual background (Cheng & Li, 1997; Tu, 2005).

2.10 Previous Case Studies

Although studies investigating metaphor translation in literary discourse have not been given due attention, several scholars and practical translators, including Alvarez (1993), Cheng & Li (1997) and Lan & Han (2001), have attempted to contribute to this field by exploring the strategies employed when rendering metaphors in different literary works. The following is a review of their findings.

Alvarez (1993) analyzes English-to-Spanish translation of Angela Carter's *The Passion of New Eve* where the metaphorical expressions function primarily in telling the story and transmitting its meaning. Alvarez chooses some examples and

categorizes them into five groups according to different rendering strategies (Alvarez, 1993):

- 1) To transfer the same image into the TL. This is a common approach for transferring one-word metaphors. For example, “gelatinous matter” in “From these unnatural skies fell rains of *gelatinous matter*” is translated as “caían *lluvias de una sustancia gelatinosa*” in Spanish (quoted from Alvarez, 1993: 484).
- 2) To adapt the same image that is acceptable in the SL. This transferring strategy is evident when it is necessary to adapt the image. For example, when rendering “*death*” in “Sometimes he talked about the *death* camps, and how the Gestapo raped his wife”, the translator has to replace it as “*campos de exterminio*”, an acceptable lexical item in the TL (quoted from Alvarez, 1993: 486).
- 3) To re-create a different metaphor in the TL. When translating culturally specific metaphors, it would be necessary to apply this approach. For instance, in “When they heard my *cut-glass* vowels of an East Coast university,” the context provides no clues about the meaning of “*cut-glass*”, and transcription would neither be comprehensible to the TL readers nor convey any emotional force of the SL to the readers. Therefore, it is not enough to simply adapt the metaphor. Instead, the translator chooses to recreate a new metaphor: “Cuando oyeron mis vocals *cristalinas*” (quoted from Alvarez, 1993: 487).

- 4) To translate metaphors by simile plus sense. This compromise procedure can be found in the translation of “*she is a fox*” into Spanish as “*es tan astute y aguda como un zorro*” (quoted from Alvarez, 1993: 487).
- 5) To translate metaphors by its sense. This strategy is employed when the translator decides to change the metaphor “*I tore hell-for-leather*” from “All these absurd notions flickered through my injustice as I tore hell-for-leather through the night” into its meaning “*me precipitaba desgarrando*” (quoted from Alvarez, 1993: 488).

Cheng & Li (1997) studied the metaphor translation by Yang Xianyi and Gladys Yang in rendering *A Dream of Red Mansions* by Cao Xueqin from Chinese to English. The following is a brief introduction of their findings on the Yang’s translation approaches (Cheng & Li, 1997):

- 1) Faithful transplantation of images based on unity of content and form. It is demonstrated that the metaphorical images in *A Dream of Red Mansions* are usually transferrable, and hence the approach of faithful transplantation dominates throughout the Yangs’ translation version. For example, “闲静时如娇花照水，行动处似弱柳扶风” is rendered as “In repose she was like *a lovely flower mirrored in the water*; in motion, *a pliant willow swaying in the wind*” (quoted from Cheng & Li, 1997: 228-229).

This rendering procedure serves to retain the metaphors’ vividness and feelings, to

introduce Chinese culture, and to reproduce the original style of Cao's masterpiece *A Dream of Red Mansions*.

2) Cultural transformation by means of combining content and form anew. Due to the differences between the SL and the TL, a faithful translation of the Chinese metaphorical images might be beyond the comprehension of the English readers. Therefore, various rendering methods should be employed to make the translated version understandable to the target readers. Four categories are proposed:

a) To resort to different images for identical aesthetic effect. For example, in “如今这几个姊妹，不过比人家的丫头略强些吧。通共每人只有两三个丫头像个人样，余者纵有四五个小丫头片子，竟是庙里的小鬼”，“小鬼”，whose literal translation is *devil*, in the ST indicates the plain and unsightly maids, yet *devil* in English refers to a cruel or mischievous person. Therefore, the Yangs replace the image with “scarecrows”, thereby delivering a more exact picture to the English readers. (quoted from Cheng & Li, 1997: 232)

b) To seek the natural and idiomatic adequacy. This procedure is used when the equivalent aesthetic effect cannot be achieved by transplanting the images. Take “人家是醋罐子，他是醋缸，醋翁！” for example, its literal translation “If the others are vinegar jars, she is a vinegar vat or tank” does not make sense to the English readers, so the Yangs render it as “If other women are jealous, she's a hundred times so.” (quoted from Cheng & Li, 1997: 233)

- c) To use existing metaphors. For example, the ST “鸳鸯道：‘如今可是可着头做帽子，要一点富余也不能的’” is rendered as “‘We have to *cut our coat according to our cloth*,’ Yuan-yang put in. ‘Nowadays there’s no margin at all.’” In this case, the original metaphor “可着头做帽子” (make a hat according to the size of the head) is adequately rendered by the English proverb “to cut our coat according to our cloth”. (quoted from Cheng & Li, 1997: 233)
- d) To adequately render the semantic “zeros”. In *A Dream of Red Mansions*, there are some vivid and impressive metaphors which cannot be transferred due to a lack of their English equivalents. Consequently, the Yangs need to find out proper solutions to cover the semantic “zero”, which can be exemplified in his translation of “这宝姐姐也忒‘胶柱鼓瑟’，娇柔做作了” into “Don’t be so sanctimonious and *strait-laced*, dear cousin ...” (quoted from Cheng & Li, 1997: 234)

Lan & Han (2001) also analyze the Yangs’ translation version of *A Dream of Red Mansions*. Unlike Cheng & Li (1997) who focus on the general topic of metaphor translation, Lan & Han pay particular attention to the Chinese-to-English transfer of *Jie Yu*. They argue that when rendering *Jie Yu*, the cultural differences between the SL and the TL could lead to the omission of the original *Jie Yu*, the loss of vividness and flavour of the original *Jie Yu*, as well as the barrier of the communication between the source and the target culture. In order to overcome such negative influence, Lan &

Han propose the procedure of literal translation to deal with *Jie Yu*, which could play a practical role in introducing new images of *Jie Yu* into the English language, thus promoting the cultural communication between the source and target nations (Lan & Han, 2001).

2.11 Summary

The major aim of this chapter is to outline relevant theories on metaphor from the perspective of translation. Now that the theoretical background against which this study is situated has been elaborated, the following two chapters will focus on the practical data analysis.

Chapter Three: Methodology

3.1 Introduction

This chapter is concerned with presenting aspects of the corpus that will be put under analysis, followed by an introduction of the methodology and the data that will be adopted in this study.

3.2 Corpus

In order to justify the process of choosing the corpus for this study, this section will describe the criteria used for my selection of the Chinese novel, and introduce the novel itself as well as its translation version.

3.2.1 Corpus Selection Criteria

Having decided to study the Chinese-to-English translation of metaphors in literary discourse, the first criterion of selection was to find a Chinese literary work that has been translated into English.

Besides the availability of English translation, there were another two major criteria used in my choosing the corpus for this study: (a) It should contain a large number of metaphors including similes, *An Yu* and *Jie Yu*. (b) There should be cultural-specific

metaphors available which pose potential challenges in terms of cultural transfer.

The combination of the above criteria finally led me to Ch'ien Chung-shu's masterpiece *Weicheng* and its English version *Fortress Besieged*.

3.2.2 Corpus of the Study

In what follows, I will briefly introduce the Chinese novel of *Weicheng* and its unique English version *Fortress Besieged*.

3.2.2.1 *Weicheng*

Weicheng was written by Ch'ien Chung-shu. It tells a humorous tale about middle-class Chinese society in the 1940s. The primary focus of this novel is the romantic yearnings of Fang Hung-chien, a bumbling everyman who had studied abroad and returned to China with a fake degree, as well as his subsequent marriage.

Since its first publication in 1947, *Weicheng* has attracted great attention from readers, critics and translators. It ranks high in modern Chinese literature and is widely considered as one of the greatest contemporary Chinese novels.

Weicheng is chosen as the corpus of my study mainly because it perfectly meets the two criteria described above:

- 1) It is a literature work in which figures of speech are commonly adopted. Hu (1978) points out, in his article *A Linguistic-Literary Approach to Ch'ien Chung-shu's Novel Wei-ch'eng*, that some 680 uses of figurative language are identified within the 340 pages of this Chinese text. Known as the “maestro of metaphor”, Ch'ien Chung-shu colored and sharpened his language in *Weicheng* with numerous unique and original metaphors, which are full of imagination, humour and intelligence. This means there should be adequate data available in this novel for my study.
- 2) This story is set in the 1930s when China was suffering a tumult of domestic corruption and foreign invasion. Some people held the outdated traditions and customs, while some, especially the younger generation, were greatly influenced by Western thinking yet still rooted in Chinese culture. Imaginably, it was an age full of changes and clashes: old thoughts versus new ones, native things against foreign ones, and reality opposed to ideals, all of which are well reflected in this novel. As a result, there are many cultural elements that deserve attention and discussion.

3.2.2.2 *Fortress Besieged*

In 1979, through the cooperative efforts of Jeanne Kelly and Nathan K. Mao, *Fortress Besieged*, the English version of *Weicheng*, was published, which is so far the only English version available. Kelly did the first draft of the translation and Mao did the

revision.

As translators, both Kelly and Mao are competent and qualified for this task. The TL (i.e. English) is their mother language, and they have sound knowledge of the SL (i.e. Chinese) as well as Chinese culture. In short, they are both bilingual and bicultural, well equipped with solid translation skills.

Fortress Besieged turned out to be a great success, winning extensive recognition at home and abroad. In his book review (1980), Palandri highly commends their work: “... overall the translators have done an excellent job on an almost impossible task. ... Its (*Fortress Besieged*) translators are to be commended for accomplishing an extremely difficult but rewarding task.” (Palandri, 1980: 104)

Such high achievements undoubtedly make *Fortress Besieged* ideal for the study of good translation practice.

3.3 Methodology of the Study

This research consists of a detailed case study of metaphor translation. In this section, I will describe the methodology used to collect and analyse the data relevant to the study, i.e. the simile, *An Yu* and *Jie Yu* in *Weicheng* and how they are translated into English.

3.3.1 Method of Data Collection

The following two steps are adopted to collect the data:

Step One: Reading the literature work *Weicheng* in its original language (i.e. Chinese) in order to gain familiarity with the general context in which the metaphors were used.

Step Two: Identifying all the metaphors (i.e. simile, *An Yu* and *Jie Yu*) in both the ST and the TT throughout the whole book. The selection criteria for each category are their respective definition discussed in Section 2.2.2.

3.3.2 Method of Analysis

The data analysis will progress through the following stages:

Stage 1: Analyse the translation of simile markers. This stage is specifically designed for analysing the translation of similes.

Highlight and compare the simile markers in each simile of the ST and the TT. The aim of this comparison is to find out how the Chinese simile markers are dealt with when being translated into English.

Stage 2: Categorize the metaphors.

Adopting Chen and Teng's (2002) typology of metaphor (*see* Section 2.4), classify the metaphors collected into two categories: cultural metaphors and non-cultural metaphors.

Stage 3: Analyze the translation of non-cultural metaphors.

Compare the ST with the TT provided. Identify the different approaches used by the translators when rendering non-cultural metaphors. The translation approaches are categorised into the following four modes adapted from both Newmark's normative framework and van den Broeck's more open-ended, generative propositions on metaphor translation (*see* Section 2.7):

- a. to transfer the SL metaphor into the "same" metaphor in the TT;
- b. to transfer the SL metaphor into "different" metaphor in the TT;
- c. to convert the SL metaphor into non-metaphor;
- d. to convert the SL metaphor into nil.

What needs to be pointed out is that the identification of the different translation approaches in this study will not be based on presenting them as solutions which should be followed by translators, but on describing them as they really are without any value judgment.

Stage 4: Analyze the translation of cultural metaphors.

The analysis will not be limited to the linguistic level of translation. Rather, it will trace the different cultural elements reflected in the metaphors in both the ST and the TT.

Further distinguish the cultural metaphors according to the four cultural dimensions proposed by Yang (2001) (*see* Section 2.5.2) and identify different translation strategies employed. I will also highlight cases where I believe that the ST is misinterpreted by the translators, thus producing a translation carrying a different message than intended by the ST author. In certain cases, translation that is more appropriate will be suggested.

Stage 5: Arrive at a conclusion on the translation of metaphors based on the data analysis.

In Section 4.2, the study aims at the translation of similes, following the Analysis Stage 1-4. Section 4.3 analyzes the translation of *An Yu*, following the Analysis Stage 2-4. In Section 4.4, the study is focused on the translation of *Jie Yu*, following the Analysis Stage 2-4.

The findings of these three individual sections will then be brought together to see their relevance for more general topics, such as the issue of translation procedures

available for handling metaphors in literary discourse, and the specific demands that are placed by cultural elements on translating metaphors.

3.4 Summary

In this section, the corpus of the study and the major methodological procedures are introduced. The following section is devoted to data analysis.

Chapter Four: Data Analysis

4.1 Introduction

In this chapter, we will see how metaphors in *Weicheng* are handled in Kelly and Mao's translation.

Guided by the Method of Data Collection (*see* Section 3.3.1), 324 metaphors are identified throughout *Weicheng* (*see* Appendix I, Appendix II and Appendix III). Statistics (*see* Table 1 and Table 2) show that there are 248 similes (236 non-cultural and 12 cultural similes), 30 *An Yu* (21 non-cultural and 9 cultural *An Yu*) and 46 *Jie Yu* (18 non-cultural and 28 cultural *Jie Yu*).

Table 1: Metaphors Identified throughout *Weicheng*

	Simile	<i>An Yu</i>	<i>Jie Yu</i>	Total
Number of Data	248	30	46	324

Table 2: Non-cultural and Cultural Metaphors

	Non-cultural	Cultural	Total
Similes	236	12	248
<i>An Yu</i>	21	9	30
<i>Jie Yu</i>	18	28	46

Through data analysis, this chapter seeks answers to the following questions:

1. How do the translators (i.e. Kelly and Mao) handle the non-cultural and cultural similes respectively? (Section 4.2)
2. How do the translators deal with the non-cultural and cultural *An Yu*? (Section 4.3)
3. How do the translators cope with the non-cultural and cultural *Jie Yu*? (Section 4.4)

4.2 Translation of Simile

4.2.1 Translation of Simile Markers

According to Table 3, 11 different simile markers are employed in the 248 SL similes: “像” (145), “好像” (8), “好比” (21), “仿佛” (29), “似” (2), “...似的(地)” (23), “像...似的” (1), “跟...一样(的)” (2), “如” (6), “宛如” (6), “譬如” (5). The translation strategies are classified into the following five categories.

(1) To translate simile markers as the preposition “like”. This is the most frequently chosen strategy (74.6%) by Kelly and Mao. The following are two examples out of many:

ST: 孙太太眼睛红肿, 眼眶似乎饱和着眼泪, 像夏天早晨花瓣上的露水, 手指那么

轻轻一碰就会掉下来。(Ch'ien, 2003, p. 48)¹

TT: Mrs. Sun's eyes were red and swollen and the corners seemed saturated with tears; they **were like** the dew on flower petals on a summer morning, and the slightest touch of the finger would cause them to drop. (Ch'ien, 2003, p. 49)

ST: 每句话全船传喊着，雪球**似的**在各人嘴边滚过，轮廓愈滚愈臃肿。(p. 280)

TT: The yelling of each remark rolled over people's tongues **like** a snowball, getting bigger and clumsier as it went and passing from one-end of the boat to the other. (p. 281)

(2) To translate simile markers into the conjunctions “as”, “as though” and “as if”. 28 similes (11.3%) are rendered following this method. Examples are shown as below:

ST: 不轻易开口的人总使旁人向他满腹深藏着智慧，**正像**密封牢锁的箱子，一般人总以为里面结结实实都是宝贝。(p. 406)

TT: People who don't talk readily are apt to give others the impression that they are packed with wisdom, **just as** a locked, tightly sealed chest is assumed to be crammed with treasure. (p. 407)

¹ All the ST and the TT used for the data analysis are selected from the book *Weicheng / Fortress Besieged (Chinese-English edition)* (Ch'ien, 2003). The bold format and underlines are added by the author of this thesis. In the following part of this thesis, only the page number will be provided for the ST and the TT.

ST: 店周围浓烈的尿尿气，仿佛这店是棵菜，客人有出肥料灌溉的义务。(p. 362)

TT: All around the inn was the heavy stench of urine and excrement, as though the inn were a plant for which it was the guests' duty to provide fertilizer and irrigation. (p. 363)

ST: 赵辛楣和鸿渐拉拉手，傲兀地把他从头到脚看一下，好像鸿渐是页一览而尽的大字幼稚园读本，... (p. 108)

TT: Chao Hsin-mei shook hands with Fang Hung-chien, superciliously glancing at him from head to toe as if Hung-chien were a page from a large-type kindergarten reader to be glossed over at one glance. (p. 109)

(3) To translate simile markers into the prepositional phrase “as ... as ...”. This strategy is employed in 12 cases of simile rendition. For example:

ST: 鸿渐正待细看，辛楣出来了，急忙中穿的衣服，钮子还没有扣好，天气热，内心也许有点羞愧，脸涨红得有似番茄。(p. 246)

TT: Hung-chien was just about to take a closer look when Hsin-mei came out, his clothes, thrown on in haste, remained unbuttoned. It was hot, and perhaps he may have been feeling a little embarrassed, for his face was as red as a tomato. (p. 247)

Table 3: Translation of Simile Markers

TL \ SL		像	好像	好比	仿佛	似	...似的(地)	像...似的	跟...一样(的)	如	宛如	譬如	<i>Total</i>	
Preposition	“like”	118	5	15	19		13	1		5	6	3	185	
Conjunction	“as”	2	2	2	1		1						8	28
	“as though”	5		1	5		5						16	
	“as if”	2	1		1								4	
Prepositional Phrase	“as ... as ...”	6		1	1	2			2				12	
Verb or Verb Phrase	“resemble”	7											7	10
	“seem”	1											1	
	“give the impression of”	1											1	
	“a better comparison would be”			1									1	
No Simile Marker	Subjunctive Mood						1			1			2	13
	Sense Only	3		1	2		2						8	
	“for example/instance”											2	2	
	Deletion						1						1	
Total		145	8	21	29	2	23	1	2	6	6	5	248	

ST: 方鸿渐洗了澡，回到舱里，躺下又坐起来，打消已起的念头仿佛跟女人怀孕要打胎一样的难受。(p. 36)

TT: Fang bathed and returned to his cabin, lay down, and then sat up again. Trying to dispel the thought, once it has lodged there, seems as agonizing as it is for a pregnant woman to have an abortion. (p. 37)

(4) To translate simile markers as verb or verb phrases. There are 10 similes whose translation methods fall into this category, which can be demonstrated by the following examples:

ST: 他身大而心不大，像个空心大萝卜。(p. 110)

TT: Though Hsin-mei's body was huge, his head, resembling a large turnip with nothing in it, was not. (p. 111)

ST: 这雨愈下愈老成，水点贯串作丝，河面上像出了痘，无数麻瘢似的水涡，随生随灭，息息不停，到雨线更密，又仿佛光滑的水面上在长毛。(p. 288)

TT: The rain grew bolder as it fell, the drops linking together to form a thread. The surface of the river seemed to have broken out with smallpox, as countless pockmarked eddies continuously came and went. When the rain became denser, it seemed as though hair were growing from the smooth, glossy surface of the river. (p. 289)

ST: 一个气概飞扬，鼻子直而高，侧望像脸上斜搁了一张梯，颈下打的领结饱满齐

整得使方鸿渐绝望地企羨。(p. 166)

TT: His nose was straight and high; his profile **gave the impression of** a ladder propped against his face. The bow tie at his neck was so large and neat that Hung-chien was struck with hopeless admiration. (p. 167)

ST: 他并无中文难达的新意，需要借英文来讲；所以他说话里嵌的英文字，还比不得嘴里嵌的金牙，因为金牙不仅妆点，尚可使用，**只好比**牙缝里嵌的肉屑，表示饭菜吃得好，此外全无用处。(p. 86)

TT: It wasn't that he had new ideas, which were difficult to express in Chinese and required the use of English. The English words inlaid in his speech could not thus be compared with the gold teeth inlaid in one's mouth, since gold teeth are not only decorative but functional as well. **A better comparison would be** with the bits of meat stuck between the teeth – they show that one has had a good meal but are otherwise useless. (p. 87)

(5) No simile markers in the TT. 13 similes in the ST are transferred into non-figurative language in Kelly and Mao's translation, which is achieved through four approaches:

(a) To apply subjunctive mood in the TT.

ST: ...; 遯翁的迷汤量素来不大，**给他灌得酒醉似的**忘其所以。(p. 234)

TT: Fang Tun-weng's capacity had never been very great, but he was fed so much of

it that he had almost become intoxicated, and he quite forgot himself. (p. 235)

(b) To transfer similes into sense.

ST: 无论如何，从此他们俩的交情像热带植物那样飞快地生长。(p. 32)

TT: Be that as it may, from that point on their friendship grew with the speed of a tropical plant. (p. 33)

(c) To render similes into supporting explanatory examples.

ST: 方鸿渐陪笑说：“因为自己东西太糟了，拿不出手，不得已只能借旁的好东西来贡献。譬如请客，家里太局促，厨子手段太糟，就不得不上馆子，借它的地方跟烹调。” (p. 162)

TT: He laughed apologetically and replied, “Because his own things are so lousy, he’s ashamed of them, so all he can do is borrow someone else’s things to offer. For instance, in inviting a lady out for dinner, if his house is too cramped and the cook’s no good, then he has to go to a restaurant and make use of its facilities and cooking.” (p. 163)

It is worth noting that this strategy is only applied in translating similes with the simile marker “譬如”. In the Chinese language, “譬如” (literal translation: example and analogy) means to make a simile by using an example. In Kelly and Mao’s rendition, two “譬如” are converted into example (*see the example*

above), while the other 3 are treated as similes by using the simile marker “like”:

ST: 记载并不完全凿空, 譬如水泡碰破了总剩下一小滴水。(p. 260)

TT: The records weren't completely concocted out of thin air and were like a water bubble, which leaves a tiny drop of water when it bursts. (p. 261)

(d) Deletion. Only one case of deleting the simile in the ST is found.

ST: 孙小姐的怒容使鸿渐不敢看她, 脸爆炸似的发红, 又像一星火落在一盆汽油面上。(p. 508)

TT: Such an expression of rage came over Miss Sun's face that Hung-Chien did not dare look at her. Her face turned completely red as quickly as a bucket of gasoline when a spark is dropped into it. (p. 509)

4.2.2 Translation of Simile's Image

Employing Chen and Teng's typology of metaphor (2002), similes in this study are divided into two categories in terms of the figurative image: non-cultural similes and cultural similes.

4.2.2.1 Translation of Non-cultural Similes

Table 4: Translation of Non-cultural Similes

Translation Strategies		Data		Total
Metaphor into “same” metaphor	Literal translation	223	228	236
	Literal translation + Sense	5		
Metaphor into “different” metaphor	Change the image	4	7	
	Add more information to the image	3		
Metaphor into Nil	Deletion	1		

According to Table 4, five translation strategies are employed in Kelly and Mao’s work when rendering the 236 non-cultural similes in *Weicheng*:

(1) To transfer the simile literally. Analysis shows that 223 similes (94.5%) are treated by literal translation. This strategy is particularly applicable to the following two situations:

(a) The sense of the simile is clearly explicated in the ST. In *Weicheng*, Ch’ien Chung-shu invents hundreds of novel similes which contain his opinions and comments on life. Most of them are prudent and cautious, coming along with both the image and sense. Therefore, a literal translation would sufficiently enable the target readers to enjoy these vivid comparisons as much as the Chinese readers do. To illustrate, two examples are selected out of many:

ST: 这次吵架像夏天的暴风雨，吵的时候很利害，过得很快。(p. 596)

TT: This quarrel was like a summer rainstorm – severe while it lasted but over very quickly. (p. 597)

In this simile, “this quarrel” is compared to “a summer rainstorm” due to their similarity (i.e. the sense) that “severe while it lasted but over very quickly”.

ST: ..., 他的笑容和客气仿佛劣手仿造的古董，破绽百出，一望而知是假的。(p. 544)

TT: His smile and politeness were like poorly copied antiques. The flaws showed all over, and one could tell at a glance that they were fakes. (p. 545)

This simile compares “his smile and politeness” to “poorly copied antiques”, because both of them show flaws all over, and can be easily recognized as fakes.

(b) There are also some similes whose sense is not explained by the author in the ST, yet they are universally understood and accepted. In this case, a literal translation would be an adequate choice, which can be demonstrated by the following example:

ST: 拼命追忆，只像把筛子去盛水。(p. 74)

TT: He searched his memory for all he was worth, but it was like trying to hold water in a sieve. (p. 75)

It is not hard to understand that one is unable to hold water in a sieve; therefore,

after reading this simile, readers can easily draw the conclusion that he finally got nothing out of his memory even though this is not clarified in the ST.

(2) To transfer the simile literally with added sense. This strategy is applied when the sense of the simile is not explained in the ST, nor could it be reasonably understood by the target readers. Two examples are presented as below;

ST: 方鸿渐住家一个星期，感觉出国这四年光阴，对家乡好像荷叶上泻过的水，留不下一点痕迹。(p. 78)

TT: After he had been home for a week, Fang Hung-chien felt ~~as if he had not left home at all~~; his four years abroad were like water running over a lotus leaf leaving no trace behind. (p. 79)

Lotus, originating in Asia, is commonly seen in China. Therefore, it is easy for the Chinese readers to get the picture that water runs over a lotus leaf without any trace left behind, thus understanding the implication of this simile. However, for the English speaking readers who might have had no chance to see a lotus, the added sense “as if he had not left home” by the translators enables them to better accept the image presented in this simile.

ST: 说女人有才学，就仿佛赞美一朵花，说它在天平上称起来有白菜番薯的斤两。
(p. 158)

TT: To say a woman is talented and scholarly is like praising a flower for balancing on the

scale with a cabbage or potato – utterly pointless. (p. 159)

By adding the sense “utterly pointless”, the translated version clearly delivers the message contained in the original simile, which makes more sense to the target readers.

(3) To change the original image. 4 similes are found in which the original sets of tenor and vehicle are changed in Kelly and Mao’s translation.

ST: 头脑里，情思弥漫纷乱像个北风飘雪片的天空。(p. 692)

TT: His thoughts churned chaotically in his brain like snowflakes whirling about in the north wind. (p. 693)

The original comparison is made between “情思弥漫纷乱的头脑” (**his brain** with thoughts churning chaotically inside) and “北风飘雪片的天空” (**the sky** with snowflakes whirling about in the north wind), while in the provided translation, “**his thoughts** that churned chaotically in his mind” is compared to “**the snowflakes** whirling about in the north wind”. This probably results from the translators’ misunderstanding of the original Chinese sentence. English is known as a “subject”-oriented language with a sentence structure of Subject-Predicate, whereas Chinese is a “topic”-oriented language with a Topic-Comment sentence format. The “topic”, usually the sentence-initial noun phrase, states what the sentence is about, while the “comment” is a statement on the “topic”. In written

Chinese, a comma is commonly used to separate the “topic” from the “comment” in a sentence. In the above ST, “头脑里” (in his brain) functions as the “topic” of the sentence, while the remaining part the “comment”. However, the translators mistakenly interpret the ST in the Subject-Predicate way, treating “情思” (his thoughts) as the subject of the sentence, while “头脑里” (in his brain) as a dispensable prepositional phrase, which leads to a subtle change of the original image. Therefore, from the linguistic perspective, the TT provided can be considered a mistranslation. An alternative translation which is more consistent with the ST is suggested: His brain where thoughts churned chaotically was like the sky with snowflakes whirling about in the north wind.

ST: 张太太上海话比丈夫讲得好，可是时时流露本乡土音，仿佛罩褂太小，遮不了里面的袍子。 (p. 88) (Literal Translation: Mrs. Chang spoke Shanghainese better than her husband, but her native accent often showed through, just as a jacket was too small to cover up the gown underneath.)

TT: Mrs. Chang spoke Shanghainese better than her husband, but her native accent often showed through like an undersized jacket that doesn't cover up the gown underneath.
(p. 89)

The ST simile makes a humorous and sarcastic comparison between **the fact** that Mrs. Chang's native accent often betrayed her spoken Shanghainese and **the scenario** that a jacket is too small to cover up the gown underneath. Nevertheless, Kelly and Mao render it as to compare **Mrs. Chang's native accent** that often

showed through her spoken Shanghainese to **an undersized jacket** that doesn't cover up the gown underneath, which neither obeys the original image nor makes any sense. Therefore, an improved translation version is suggested: Better though Mrs. Chang spoke Shanghainese than her husband, it is often betrayed by her native accent, just as an undersized jacket couldn't cover up the gown underneath.

ST: 这春气鼓动得人心像婴孩出齿时的牙龈肉，受到一种生机透芽的痛痒。(p. 96)

(Literal Translation: The invigorating spring stirred men's hearts, like the gums of the infants cutting their teeth, suffering the painful itch from the budding of new life.)

TT: Stirred by the invigorating spring, men, like infants cutting their teeth, somehow itched painfully from the budding of new life. (p. 97)

In the original simile, “人心” (men's hearts/will) is compared to “婴孩出齿时的牙龈肉” (the gums of infants cutting their teeth) that is well known for its itchy and painful torture. Such a comparison vividly depicts the unbearable human desire stimulated by the coming of spring. However, in Kelly and Mao's translation, the comparison is made between “men” and “infants cutting their teeth”, which somehow weakens the novelty of the original simile and hence is considered inadequate. An alternative translation following the original image is suggested: Stirred by the invigorating spring, men's hearts, like the gums of infants cutting their teeth, somehow itched painfully from the budding of new life.

ST: ..., 不知用什么东西烫出来的一头髻发，像中国写意画里的满树梅花，... (p. 326)

TT: Her hair, waved by some unidentifiable instrument, resembled a plum tree in full bloom in a Chinese impressionist painting. (p. 327)

In the ST, “一头**髻发**” (her **waved hair**) is compared to “满树**梅花**” (numerous **plum blossoms** crowding on the tree), while the TT makes a comparison between “her **waved hair**” and “**a plum tree** in full bloom”, which presents an imprecise and confusing picture. Therefore, the translation should be corrected as: Her hair, waved by some unidentifiable instrument, resembled numerous plum blossoms crowding on the tree in a Chinese impressionist painting.

(4) To add more information to the image. 3 similes are identified belonging to this category.

ST: ... , 嘴唇涂的浓胭脂给唾沫带进了嘴, 把黯黄崎岖的牙齿染道红痕, 血淋淋的像侦探小说里谋杀案的线索, ... 。 (p. 120) (Literal Translation: ...; the thick lipstick had been washed into her mouth by her saliva and colored the yellowish, rough ridges of her teeth red, as if her teeth were dripping with blood that looked like the clues to a bloody murder in a detective yarn.)

TT: ... ; the thick lipstick had been washed into her mouth and colored the yellowish, rough ridges of her teeth red, making her teeth look like hemorrhoids dripping with blood or the clues to a bloody murder in a detective yarn. (p. 121)

A careful analysis of the above similes reveals that the concept “hemorrhoids”,

which does not exist in the SL one, is added to the TL version, leading to an absurd outcome. A corrected translation is suggested: ...; the thick lipstick had been washed into her mouth by her saliva and colored the yellowish, rough ridges of her teeth red, making her teeth seem as gory as the clues to a bloody murder in a detective yarn.

ST: 楼梯上一阵女人笑声，一片片脆得像养花的玻璃房子塌了，把鸿渐的反省打断。

(p. 512) (Literal Translation: A peal of feminine laughter from the stairs, as clear and melodious as the sound of a collapsing greenhouse, interrupted Hung-chien's reflection.)

TT: A peal of feminine laughter along with footsteps clattering on the stairs like a greenhouse collapsing interrupted Hung-chien's thoughts. (p. 513)

Apparently, the scene of "along with footsteps clattering", not existing in ST, is added by the two translators according to their own imagination.

ST: 不知哪里的蛙群齐心协力地干号，像声浪给火煮得发沸。(p. 64) (Literal

Translation: From somewhere a pack of frogs, making a united effort, croaked hoarsely as though the sound waves were being stewed over a fire.)

TT: From somewhere a pack of frogs croaked hoarsely, their mouths, lips, throats, and tongues working in unison as though the sound waves were being stewed over a fire until they bubbled: "Brekerly Coky Coky," like the chorus in Aristophanes' comedies, or of Yale University's cheerleaders. (p. 65)

The latter part underlined in the TT is a newly created simile by the translators. The vehicle “the chorus in Aristophanes’ comedies or of Yale University’s cheerleaders”, familiar to most English speaking readers, is intentionally chosen, which allows the target readers to better imagine the sound generated by a pack of frogs croaking hoarsely together. From this perspective, it can be considered a successful translation of image adaption.

(5) Deletion. This approach has been mentioned before in the discussion of translating simile markers.

ST: 孙小姐的怒容使鸿渐不敢看她，脸爆炸似的发红，又像一星火落在一盆汽油面上。(p. 508) (Literal Translation: Such an expression of rage came over Miss Sun’s face that Hung-Chien did not dare look at her. Her face turned red like an explosion, as if a spark dropped into a bucket of gasoline.)

TT: Such an expression of rage came over Miss Sun’s face that Hung-Chien did not dare look at her. Her face turned completely red as quickly as a bucket of gasoline when a spark is dropped into it. (p. 509)

It is noticeable that the first simile “爆炸似的发红” (turn red like an explosion) in the original sentence is deleted in Kelly and Mao’s translation probably for its redundancy.

4.2.2.2 Translation of Cultural Similes

Table 5: Translation of Cultural Similes

		Traditions and Customs	Religions and Beliefs	Historical and Literary Allusion	Total	
Metaphor into “same” metaphor	Literal translation	3	1		4	7
	Literal translation + Notes	2		1	3	
Metaphor into “different” metaphor	Adaption		1	1	2	3
	Adaption + Notes		1		1	
Metaphor into Non-metaphor	Sense	2			2	
Total		7	3	2	12	

Cultural connotation hidden behind a simile often places a barrier for the translator which calls for high cross-cultural sensitivity and effective translation strategy.

12 cultural similes are identified in Ch’ien Chung-shu’s *Weicheng*. Following Yang’s typology of cultural dimensions (2001) (*see* Section 2.5.2), they fall into three categories: Traditions and Customs (7), Religions and Beliefs (3) and Historical and Literary Allusion (2). They are dealt with through different translation strategies (*see* Table 5).

(1) Cultural Similes of Traditions and Customs. Three methods are employed in Kelly and Mao's translating practice.

(a) To translate literally. Two examples are selected and analyzed as below:

ST: 年纪看上去有二十五六，不过新派女人的年龄好比旧式女人合婚帖上的年庚，需要考订学家所谓外证据来判断真确性，本身是看不出的。(p. 8)

TT: She could be twenty-five or twenty-six, but then the age of modern woman is like the birthdays traditional women used to list on their marriage cards, whose authentication required what the experts call external evidence, since they meant nothing in and by themselves. (p. 9)

This comparison is made between “新派女人的年龄” (the age of modern woman) and “旧式女人合婚贴上的年庚” (literal translation: the *Nian Geng* shown on the traditional women's *He Hun Tie*).

For thousands of years before the 20th century, marriage had been primarily prearranged in China. Who to marry was more a parental decision than an individual choice. The preliminary arrangements for a betrothal were usually undertaken by a professional matchmaker who knew the birthday, appearance and family background of every marriageable man and woman in her community. If parents on both sides were willing to tie the nuptial knot, the all-important *Nian Geng*, which furnished the hour, day, month and year of

birth of the child concerned, would be written by the parents on a piece of paper – the so-called *He Hun Tie*. After the *He Hun Tie* from both families were submitted, an astrologer would be called in to determine whether the two horoscopes were compatible.

From the above explanation, one can tell that the original simile contains cultural information of old Chinese customs which is unfamiliar to the western readers. However, a simplified translation (i.e. to render “*Nian Geng*” as “birthday” and “*He Hun Tie*” as “marriage card”) would not only cause confusion to the target readers, but also lose a chance to introduce this Chinese tradition to the outside world. What is worse, wrong cultural information is embedded in Kelly and Mao’ translation: it creates an impression that it was the traditional women themselves who wrote their *Nian Geng* on the *He Hun Tie*, which, as mentioned above, was not the case in the real practice. Therefore, it is suggested to apply the strategy of transliteration along with an explanatory footnote provided.

ST: 他把客堂里的书画古玩反复看了三遍，正想沈子培写“人”字的捺脚活像北平老妈子缠的小脚，上面那样粗挺的腿，下面忽然微乎其微的一顿，就完事了，也算是脚的！（p. 98）

TT: After looking at the scrolls and antiques in the room for more than three times, he was struck by the thought that the foot stroke of Shen Tzu-p’ei’s character for “man” closely resembled the tiny bound foot of an elderly Peking maidservant.

The top part of the leg character was stiff and bulky while the bottom part suddenly came to a tiny point and ended. Some foot that was! (p. 99)

In this simile, the author compares “沈子培写‘人’字的捺脚” (literal translation: the foot stroke of the Chinese character “man” written by Shen Tzu-p’ei’s) to “北平老妈子缠的小脚” (literal translation: the tiny bound foot of an elderly Peking maidservant) followed by a further explanation “上面那样粗挺的腿，下面忽然微乎其微的一顿，就完事了” (the top part of the leg character was stiff and bulky while the bottom part suddenly came to a tiny point and ended).

For Chinese readers, this comparison is vivid because the images of both the tenor and the vehicle are quite familiar to them. However, the literal translation produced by Kelly and Mao has difficulty arousing a similar reaction from the target readers. This is because to majority of them, both Chinese calligraphy and the cruel feudal tradition of binding women’s feet till they become clubfeet of an extremely small size and strange shape are so exotic that this comparison hardly makes any sense. Therefore, in order to facilitate their comprehension of the original image, it is necessary to employ footnotes to provide relevant cultural background, explaining what exactly “the tiny bound foot of an elderly Peking maidservant” looks like and how it is connected with the foot stroke of this particular Chinese character.

(b) To translate literally with notes added. For example:

ST: 买张文凭去哄他们，好比前清时代花钱捐个官，或英国殖民地商人向帝国政府报效几万镑换个爵士头衔，光耀门楣，也是孝子贤婿应有的承欢养志。(p. 28)

TT: Buying a degree to deceive them was like purchasing an official rank in Manchu times.¹⁸, or like the merchants of a British colony contributing a few ten thousand pounds notes to the royal exchequer in exchange for a knighthood, he reasoned. Every dutiful son and worthy son-in-law should seek to please his elders by bringing glory to the family. (p. 29)

18. In Manchu times (Ch'ing dynasty) government officials were selected from holders of academic degrees. But it was also possible to purchase an academic title; for those who did, the title was important because it "admitted them to gentry status and privileges and was an opening for further advancement and official position." For details, see Chung-li Chang, *The Chinese Gentry* (Seattle: University of Washington Press, 1967). (Ch'ien, 1979, p. 365)

The vehicle of this simile “前清时代花钱捐个官” (literal translation: purchasing an official rank in Manchu times) is a feudalistic product of the Ch'ing government. To solve the financial problem, the government legalized the purchase of official positions. For the western readers, this is too exotic to imagine, so a detailed explanation is provided by Kelly and Mao, which greatly enhances the reception of the text among the target readers.

(c) To transfer the simile into sense. Here is one example as below:

ST: 女人涂脂抹粉的脸，经不起酒饭蒸出来的汗气，和咬嚼运动的震撼，不免像

黄梅时节的墙壁。(p. 496)

TT: The women's rouged and powdered faces, unable to withstand the perspiration

steamed out by the food and wine and the vibrations from the exercise of

chewing, resembled the walls during the rainy season. (p. 497)

The author compares the women's rouged and powdered faces after experiencing the steam from the food and wine and the action of chewing to “黄梅时节的墙壁” (literal translation: the walls during the yellow plum season).

“黄梅时节” (literal translation: the yellow plum season) is also known as “梅雨季节” (literal translation: the plum rain season). It is a 20-odd-day period of wet weather in East China, from mid-June to early July when plums get ripe. The climate during this season is characterized by continuous rain and hot temperatures, which leads to moist and moldy walls. Therefore, this comparison could make the Chinese readers easily picture the women's messy faces, thus arousing a humorous feeling.

To the majority of English speaking readers who have no idea about the plum rain season of China, a literal translation does not make sense at all. As a result,

the translators decide to convert “the yellow plum season” into “rainy season”, which allows the target readers to enjoy the original simile as much as their Chinese counterparts.

(2) Cultural Similes of Religions and Beliefs. The translators deal with each one through different approaches.

(a) To translate literally.

ST: 假如苏小姐也不跟他讲话，鸿渐真要觉得自己子虚乌有，像五更鸡啼时的鬼影，或道家“视之不见，抟之不得”的真理。(p. 108)

TT: If Miss Su hadn't bothered to speak to him, Hung-chien would really have felt that he had thinned into nothingness, like a phantom of early dawn upon the cock's crowing or the Taoist truth, which can be “looked at but not seen, expounded but not grasped.” (p. 109)

In this case, Hung-chien who felt as if he were nonexistent is compared to “五更鸡啼时的鬼影” (literal translation: a phantom at the fifth watch of the night when the cock crows).

The ancient Chinese divided a night (from 7 p.m. to 5 a.m.) into five watches with each one approximately two hours. The fifth watch is from 3 a.m. to 5 a.m. just before the dawn.

The Chinese share the universal belief in ghosts. Ghosts in Chinese folklore are essentially nocturnal, and fade at cockcrow which heralds the dawn. A similar belief is held among the western countries that the cockcrow not only symbolizes the start of a new day, but also has the power to send the ghosts back to their places. This has been reflected in Shakespeare's *Hamlet*. Towards the end of the Act I Scene I, the cockcrow scares the ghost who resembles King Hamlet away right before it is about to speak.

According to the discussion above, it is justifiable that a literal translation of the SL simile would be well accepted among the target readers.

(b) To change the original image.

ST: 物价像吹断了线的风筝，又像得道成仙，平地飞升。(p. 626)

TT: In Shanghai, commodity prices, like a kite with its string broken in the wind, soared high above the ground as though they had achieved Nirvana and immortality. (p. 627)

“得道成仙” (literal translation: to obtain the Taoist power and become immortal) is a Taoist belief that people who have in their lifetime achieved or developed vital energy or supernatural power would become immortals after death. The Taoism creates an unseen celestial kingdom where the immortals would be physically elevated to and then lead happy care-free life forever.

In this simile, the author compares the commodity prices' soaring to one's being elevated to the celestial kingdom after becoming an immortal, for both of them spring high from the level. However, Kelly and Mao replace this image by "to achieve Nirvana and immortality". "Nirvana" is a Buddhist concept, referring to the final state of complete knowledge and understanding. It is the ultimate spiritual state pursued by believers in Buddhism, which does not involve one's physically rising high. From this perspective, this translation does not make much sense to the target readers, hence calling for further consideration and improvement.

(c) To replace the original image with one acceptable in the TL culture, along with notes provided.

ST: 辛楣一来，就像阎王派来的勾魂使者，你什么都不管了。(p. 572)

TT: As soon as Hsin-mei got here as though he were a messenger sent by the King of

Hades⁴, you became oblivious to everything else. (p. 573)

4. Someone bewitching enough to have "sucked away" another person's soul. (Ch'ien, 1979, p. 376)

In this scenario, Hsin-mei is compared to "阎王派来的勾魂使者" (literal translation: the messengers sent by *Yan Wang* to take the souls of the dead). *Yan Wang* in Chinese mythology is the ruler and judge of the underworld and passes judgment on all the dead. He sends messengers to lead the souls of the

dead to the underworld, and the target souls would follow them tamely. Therefore, the Chinese readers could instantly get the image that Hsin-mei had such a great influence on Hung-chien that he always got Hung-chien's full attention.

When translating, Kelly and Mao adapt "*Yan Wang*" to "the King of Hades", the god of the underworld in Greek mythology. In fact, the King of Hades does different jobs from *Yan Wang*, and no messenger is sent out by him to take people's soul either. In order to fix such a cultural gap, Kelly and Mao provide explanation by means of notes. However, cautious consideration reveals that this approach arbitrarily and inappropriately transplants the Chinese religious belief to the Greek one, thus producing a bizarre and confusing image in the TT. To solve this problem, it is advisable to keep the transliteration "*Yan Wang*" in the TT: As soon as Hsin-mei got here as though he were a messenger sent by *Yan Wang*, you became oblivious to everything else. The note provided should explain both "a messenger sent by *Yan Wang*" and "*Yan Wang*": Someone bewitching enough to have "sucked away" another person's soul; *Yan Wang*, the king of underworld in Chinese mythology, who sends out messengers to take the souls of the dead.

(3) Cultural Similes of Historical and Literary Allusion. The 2 similes in this category are treated in different ways.

(a) To translate literally with notes added.

ST: 桌面就像《儒林外史》里范进给胡屠户打了耳光的脸，刮得下斤把猪油。(p. 308)

TT: The table top looked like Fan Chin's face in *The Scholars*⁶ after Butcher Hu had given him a slap. Nearly a catty of lard could have been scraped from it. (p. 308)

6. *Ju-lin wai-shih*: literally, the unofficial history of Confucian scholars, a satiric work of officialdom written from 1743 to 1750 by Wu Ching-tzu (1701-1754). (Ch'ien, 1979, p. 374)

This comparison is made between “桌面” (the table top) and “范进给胡屠户打了耳光的脸” (literal translation: Fan Chin's face after Butcher Hu had given him a slap) which is drawn from *The Scholars*, a Chinese novel of the Ch'ing Dynasty. Without the background knowledge of this Chinese literary classic, readers might feel confused as to who Fan Chin and Butcher Hu are, what their relation is, and why Butcher Hu gives Fan Chin a slap in the face. However, it would sacrifice the readability of the translation to explain all these problems in detail. Since the original simile comes along with an explicit sense “刮得下斤把猪油” (nearly a catty of lard could have been scraped from it), a literal translation would sufficiently allow the target readers to imagine how the table top is oily dirty. The translators also provide a brief introduction in notes about *The Scholars* for the readers' information.

(b) To replace the original image with one acceptable in the TL culture.

ST: 一向和家庭习而相忘，不觉得它藏有多少仇嫉卑鄙，现在为了柔嘉，稍能从局外人的立场来观察，才恍然明白这几年来兄弟妯娌甚至父子间的真情实相，自己有如蒙在鼓里。(p. 612)

TT: He'd been too accustomed to his family all along to realize how much enmity and meanness lay underneath. Now because of Jou-chia he could observe it a little from an outsider's vantage point, and he suddenly realized what had really been going on all these years among his brothers and sisters-in-law and even between father and son. He ~~had been living in a dream world~~. (p. 613)

“蒙在鼓里” (literal translation: to be kept in a drum) is a Chinese metaphoric proverb adapted from a Chinese literary classic *Three Kingdom*. It is used to describe someone as being muddleheaded and having no idea about the truth. Undoubtedly, to literally translate this simile (i.e. “He is like living in a drum”) could only cause confusion and misunderstanding to the target readers. In the TT provided, this image is replaced by “He had been living in a dream world”. The adapted simile can be better understood and accepted by the English speaking readers, and hence is more appropriate.

4.3 Translation of *An Yu*

This study shows that, compared with simile, *An Yu* is a figure of speech much less used by Ch'ien Chung-shu in *Weicheng*. Only 30 *An Yu* are found throughout the whole novel, including 21 non-cultural and 9 cultural ones.

4.3.1 Translation of Non-cultural *An Yu*

Table 6: Translation of Non-cultural *An Yu*

Translation Strategies		Data		Total
Metaphor into “same” metaphor	To translate the <i>An Yu</i> literally	17		21
Metaphor into “different” metaphor	To translate the <i>An Yu</i> into a simile	3	4	
	To change the image of the <i>An Yu</i>	1		

Table 6 shows Kelly and Mao's three approaches to translating non-cultural *An Yu*, which will be discussed in detail in the following section.

(1) To translate literally. This is the major strategy that is applied in 17 cases (81.0%). It is ideally suited for the following two types of non-cultural *An Yu*, which is quite similar to the case of translating non-cultural similes:

- (a) The *An Yu* that comes along with the sense provided by the author. A literal translation could fully deliver the original rhetorical beauty to the target

readers. For example:

ST: ..., 承那王主任笔下吹嘘, 自己也被吹成一个大肥皂泡, 未破时五光十色,
经不起人一搨就不知去向。(p. 64)

TT: Now, thanks to all the blather spewing out of Chief-secretary Wang's pen, he had
been blown up into a big soap bubble, bright and colorful while it lasted but gone
at a single jab. (p. 65)

In this *An Yu*, Hung-chien is compared to a big soap bubble because they share the quality "bright and colorful while it lasted but gone at a single jab". Both Chinese and English readers could enjoy this image that vividly depicts Hung-chien's experience, and hence better understand his sense of alienation afterwards.

(b) The *An Yu* with an unwritten yet universally recognized sense. The following is one example out of many:

ST: 我们都是老古董了, 总算这次学个新鲜。(p. 12)

TT: We are already antique. At least we've learned something new this time. (p. 13)

This comparison is made between "we" and "antique". The antique is commonly acknowledged for its long history and being old-fashioned. After reading the *An Yu* "we are already antique", readers can easily capture its

connotation: we are already old fashioned.

(2) To transfer the *An Yu* into a simile through rendering the *An Yu* marker into a simile marker. To illustrate, one example is given as below:

ST: 现在呢,她高高在上,跟自己的地位简直是云泥之别。(p. 590) (Literal Translation:

Now she was high above him, and the status difference between them is virtually the difference between the clouds and the mud.)

TT: Now she was as high above him as the clouds were from the mud. (p. 591)

Compared with the literal translation, Kelly and Mao's rendition leads to a clearer comparison, which makes more sense to the target readers.

(3) To change the image of the original *An Yu*. Only one *An Yu* is treated in this way.

ST: 你们是高校长嫡系里的‘从龙派’——高先生的亲戚或者门生故交。方先生当然跟高先生原来不认识,可是因为赵先生间接的关系,算‘从龙派’的外围或者龙身上的蜻蜓, ... (p. 484) (Literal Translation: You two are in the ‘Dragon Follower Clique’ of President Kao – comprised of Mr. Kao’s relatives or students and old friends. Mr. Fang, of course, was not originally acquainted with Mr. Kao, but because of his indirect connection through Mr. Chao, he’s considered to be on the fringe of the ‘Dragon Follower Clique’, or the dragonfly on the dragon.)

TT: You two are in the ‘Dragon Follower Clique’ of President Kao – comprised of Mr.

Kao’s relatives or students and old friends. Mr. Fang, of course, was not originally

acquainted with Mr. Kao, but because of his indirect connection through Mr. Chao,

he’s considered to be on the fringe of the ‘Dragon Follower Clique’, or the dragon’s

tail. (p. 485)

In this scenario, those who have direct connection with President Kao, such as his relatives, students and old friends, are classified into the “从龙派” (“Dragon Follower Clique”), whilst those who have indirect relations with Mr. Kao are considered to be “从龙派的外围” (on the fringe of the “Dragon Follower Clique”), and therefore are compared to “龙身上的蜻蜓” (the dragonfly on the dragon).

The invention of such a novel comparison is probably inspired by the English names of “蜻蜓” (dragonfly) and “龙” (dragon) – the hidden indirect connection between them. If being literally translated, or “back translated”, into English, such a connotative sense could be immediately recognized by the target readers. Yet, in Kelly and Mao’s version, such an image is replaced by “the dragon’s tail” and “dragon”. This, to the English speaking readers, does not necessarily imply “having relation due to certain indirect connection”, hence making little sense. According to the above discussion, it would be more appropriate to literally translate this *An Yu*: You two are in the ‘Dragon Follower Clique’ of President Kao – comprised of Mr. Kao’s relatives or students and old friends. Mr. Fang, of course,

was not originally acquainted with Mr. Kao, but because of his indirect connection through Mr. Chao, he's considered to be on the fringe of the 'Dragon Follower Clique', or the dragonfly on the dragon.

4.3.2 Translation of Cultural *An Yu*

Table 7: Translation of Cultural *An Yu*

		Traditions and Customs	Religions and Beliefs	Living Environment	Historical and Literary Allusion	Total	
Metaphor into "same" metaphor	Literal translation				2	2	5
	literal translation + Quotation marks			1	1	2	
	Literal translation + Quotation marks + Notes			1		1	
Metaphor into "different" metaphor	Sense			1	1	2	3
	Sense + Quotation marks		1			1	
Metaphor into nil	Deletion	1				1	1
Total		1	1	3	4	9	

This study finds 9 cultural *An Yu* from the whole book of *Weicheng*, and they can be divided into four groups in terms of cultural dimensions: Traditions and Customs (1), Religions and Beliefs (1), Geography and Living Environment (3) and Historical and

Literary Allusions (4). In Kelly and Mao's translation, the *An Yu* vary, and the strategies employed differ (*see* Table 7).

(1) Cultural *An Yu* of Traditions and Customs. Only one cultural *An Yu* in this group is found in the ST. However, it is deleted in the TT.

ST: ...: 太太不忠实,偷人,丈夫做了乌龟,买彩票准中头奖,赌钱准赢。(p. 12) (Literal

Translation: if the wife is unfaithful and has an affair, the husband then becomes a black tortoise, he is sure to take first prize if he buys a lottery ticket, and he is sure to win if he gambles.)

TT: ... if the wife is unfaithful and has an affair, the husband is sure to take first prize if he buys a lottery ticket, and he is sure to win if he gambles. (p. 13)

In the Chinese culture, tortoise is regarded as an immoral creature. This is because the ancient Chinese thought there were no male tortoises – so ran the belief – the females must mate with snakes. “乌龟” (black tortoise), once referring to the “pimp”, is gradually used by people to call a man whose wife has an affair. This is why the ST says, “If the wife is unfaithful and has an affair, the husband then becomes a black tortoise”. However, such an interesting cultural *An Yu* is deleted from the TT by the translators for unknown reasons.

(2) Cultural *An Yu* of Religions and Beliefs. It is converted into its sense with added quotation marks.

ST: 儿女真是孽债, 一辈子要为他们操心。(p. 602)

TT: Sons and daughters certainly are 'seeds of retribution.' One has to worry about them all one's life. (p. 603)

In this *An Yu*, “儿女” (sons and daughters) is described as “孽债” (*Nie Zhai*, literal translation: evil debt). *Nie Zhai* originates from the Buddhist “Cause-Effect Theory”, known as Karma. It is believed that any evil action (i.e. *Nie*) would create “seeds” that will spout into suffering as retribution, either within one's present life or in the context of a further rebirth. Therefore, *Nie Zhai* refers to retribution you deserve because of wrongs you have done, thus “results of retribution” rather than “seeds of retribution” provided in Kelly and Mao's translation. By comparing to “sons and daughters” to “results of retribution”, it indicates that children make troubles for parents.

(3) Cultural *An Yu* of Living Environment. It is worth noting that there is actually only one vehicle “饭桶” (literal translation: rice bucket) included in this category. Apart from its literal meaning (a bucket for holding rice), “rice bucket” is also used to describe a person of little worth or usefulness. This expression appears three times in different parts of the book. The translators choose three different ways to deal with them respectively.

(a) To translate literally with quotation marks and notes added.

ST: ... 我宁可他们瞧不起我，骂我饭桶。(p. 92)

TT: I'd rather have them scorn me and call me "rice bucket."³³ (p. 93)

33. An expression which means a good-for-nothing, a person who does no more than consume rice. (Ch'ien, 1979, p. 368)

This is the first time "rice bucket" is used in *Weicheng*. Although Kelly and Mao simply provide a literal translation in the text, a detailed explanation is given by means of notes, which not only guarantees the target readers' understanding, but also maintains the original Chinese flavour.

(b) To translate literally with quotation marks added.

ST: 鸿渐道：“我最惭愧了，这次我什么事都没有做，真是饭桶。”(p. 362)

TT: Hung-chien said, "I'm the biggest disgrace. I didn't do a thing this time. I was just a 'rice bucket'." (p. 363)

Since this is the second time when "rice bucket" is used to describe a good-for-nothing person, the translators only deal with it literally without repetitive explanation.

(c) To convert the An Yu to sense.

ST: 我不像三妹，我知道自己是个饭桶，要自开门户开不起来，还是混在大家庭里过糊涂日子罢。(p. 638)

TT: I'm not like Third Sister. I know I'm useless. I'd never manage if I had to run my own household. Better to muddle along in a large family. (p. 639)

In the third instance, the original image of “rice bucket” in the ST is converted to its sense “being useless” in the TT.

(4) Cultural An Yu of Historical and Literary Allusion. The three translation approaches will be discussed as below.

(a) To translate literally.

ST: 我们新吃过女人的亏，都是惊弓之鸟，看见女人影子就怕了。(p. 268)

TT: Having recently been jilted by women, we are like birds afraid of the bow; we are frightened even by a woman's shadow. (p. 269)

The vehicle of this *An Yu* “惊弓之鸟” (literal translation: birds afraid of the bow) is an idiom drawn from the ancient Chinese literature work *The Book of Jin*. There is the story:

In the Warring States Period, a man whose name was Geng Lei lived in the

state of Wei. One day he saw a wild goose flying alone in the sky, so he told the king that he could shoot down this bird by simply plucking his bowstring. When the king expressed his doubt, Geng Lei pointed his bow at the goose, twanged the bowstring, and then the goose fell to the ground. Gent Lei explained that the wild goose was flying slowly because it had been hurt in the past. Hearing the sheer twang of the bowstring, it assumed that it was doomed, and simply gave up trying to live.

This idiom means that if one has been frightened in the past, one's will may become paralyzed in a similar situation. Obviously, a literal translation of this idiom is insufficient to deliver its connotation, thus making no sense to the target readers. However, it is not worth spending too much space, even greater than the text itself, to tell the story behind the idiom. Therefore, since there is a similar English proverb available, it is suggested to change the translation: Having recently been jilted by women, we are like two burned children who dread fire; we are frightened even by a woman's shadow.

(b) To translate literally with quotation marks added.

ST: 偏偏结婚的那个星期三，天气是秋老虎，热得利害。(p. 274)

TT: Well, the Wednesday of their wedding turned out to be an "autumn tiger", a real scorcher. (p. 275)

In this sentence, the weather is compared to “秋老虎” (literal translation: Autumn Tiger). In China, Autumn Tiger refers to a spell of hot weather after autumn in late August and early September, causing extremely uncomfortable heat. Since the phrase “热得厉害” (a real scorcher) serves as an explicit explanation, even without the background knowledge of China’s Autumn Tiger, the English speaking readers still can easily figure out its meaning.

(c) To convert the An Yu to sense.

ST: 董太太是美人，一笔好中国画，跟我们这位斜川兄真是珠联璧合。(p. 174)

TT: Mrs. Tung is a beauty and a good painter. She and Hsieh-ch’üan make a perfect couple. (p. 175)

In this *An Yu*, the marriage between Mrs Tung and Hsieh-ch’üan is compared to “珠联璧合” (literal translation: pearls to string together and pieces of jade to form an artistic whole). This Chinese idiom implies a perfect pair and happy combination. In the TT provided by Kelly and Mao, this connotation is clearly explicated by converting the *An Yu* into its sense.

4.4 Translation of *Jie Yu*

46 *Jie Yu* are found throughout *Weicheng*, consisting of 18 non-cultural and 28 cultural ones.

4.4.1 Translation of Non-cultural *Jie Yu*

The findings of this study (shown in Table 8) indicate that there are four strategies employed in Kelly and Mao's translation work. A detailed discussion will be provided below.

Table 8: Translation of Non-cultural *Jie Yu*

Translation Strategies		Data		Total
Metaphor into "same" metaphor	Literal translation	9	10	18
	Literal translation + Quotation marks added	1		
Metaphor into "different" metaphor	Simile	1		
Metaphor into Non-metaphor	Sense	7		

- To translate literally.** Statistics show that half of the non-cultural *Jie Yu* (9 cases) are treated by a literal translation. It is a valid strategy particularly when the unwritten tenor is easy to figure out from the vehicle in the context. Take the following *Jie Yu* for example.

ST: 苏小姐理想的自己是：“艳若桃李，冷若冰霜”，让方鸿渐卑逊地仰慕而后屈伏地求爱。谁知道气候虽然每天华氏一百度左右，这种又甜又冷的冰淇淋作风全行不通。(p. 32)

TT: Miss Su, who pictured herself in the words of the familiar saying, “as delectable as peach and plum and as cold as frost and ice,” decided she would allow Fang to humbly gaze at her in admiration and then prostrate himself to beg for her love. Who would have thought that while the temperature hovered around 100 degrees every day, this sweet, cool ice cream manner of hers was completely ineffective. (p. 33)

In the preceding sentence, the author uses two idioms to describe a beautiful woman who appears cold and stern: “艳若桃李” (as delectable as peaches and plums) and “冷若冰霜” (as cold as frost and ice). Peaches and plums are sweet and juicy fruit, while frost and ice are cold and icy, which inspires the creation of the vehicle “又甜又冷的冰淇淋作风” (this sweet, cool ice cream manner of hers), referring to “being cold and stern in manner though beautiful and charming”. According to the above analysis, it is adequate to keep the image intact in the TT through a literal translation.

ST: 辛楣教训了李梅亭一顿，鸿渐背后对辛楣道：“那雌老虎跳出来的时候，我们这方面该孙小姐出场，就抵得住了。(p. 342)

TT: After Hsin-mei had admonished Li Mei-t'ing, Hung-chien said to Hsin-mei in private, “When that tigress came springing out, Miss Sun should have gone out for our side. She'd have been a match for her.” (p. 343)

This dialogue happens right after the widow inveighed against Hsin-mei for bullying her servant. Obviously, Hung-chien compares that widow to a tigress for her terrible and atrocious attitude, which can be easily sensed by the readers.

2. **To translate literally within added quotation marks.** Only one *Jie Yu* is rendered by Kelly and Mao in this way.

ST: 鸿渐，你近三十岁的人了，自己该有分寸，照理用不到我们背时的老古董来多嘴。(p. 236)

TT: Hung-chien, you're almost thirty now. You should know how to behave yourself. You shouldn't need outdated "antiques" like us prattling on. (p. 237)

The vehicle “老古董” (antique) has been used to refer to old fashioned people in this novel several times, the first time in a sentence of *An Yu* on page 12. Therefore, a literal translation of this *Jie Yu* would be adequately clear for the target readers to understand. In addition, quotation marks are specifically employed to remind the readers of its metaphorical connotation rather than its literal meaning.

3. **To convert the *Jie Yu* to sense.** This approach is the second most frequently used one in rendering non-cultural *Jie Yu* (7 cases). It is mostly applied to the cases where the sense behind the vehicle in the ST is not obvious to the target readers. To illustrate, one example is provided below.

ST: 今天太值得纪念了，绝了旧葛藤，添了新机会。(p. 202) (Literal Translation: Today certainly deserved to be commemorated as the end of ~~old kudzu vine~~ and the beginning of new opportunities.)

TT: That day certainly deserved to be commemorated as the end of ~~old entanglements~~ and the beginning of new opportunities. (p. 203)

This is Hung-chien's inner soliloquy after he refused to develop an intimate relationship with Miss Su and then received a job offer from the National San Lü University. In this *Jie Yu*, Hung-chien's previous ambiguous relationship with Miss Su is described as being as tangled and involved as an old kudzu vine. However, since such a sense is not obvious enough, a mere "old kudzu vine" does not make any sense to the target readers. As a result, the translators choose to explicate it in the TT, thus ensuring the readers' comprehension.

4. To convert the *Jie Yu* to a simile.

ST: 她手上生的五根香肠，灵敏得很，在头发里抓一下就捉到个虱子，掐死了，叫孩子摊开手掌受着，陈尸累累。(p. 312) (Literal Translation: ~~The five sausages~~ grown on her hands were quite nimble. With one pluck she seized a louse, squeezed it, and telling the girl to spread out her palm, laid out the louse corpses one after another.)

TT: The ~~five sausage-like fingers~~ were quite nimble. With one pluck she seized a louse, squeezed it, and telling the girl to spread out her palm, laid out the louse corpses one

after another. (p. 313)

Compared with the literal translation, the simile provided in Kelly and Mao's TT clearly delivers the sense of the SL *Jie Yu*, which can be more easily and better accepted by the target readers.

4.4.2 Translation of Cultural *Jie Yu*

Table 9: Translation of Cultural *Jie Yu*

		Religions and Beliefs	Historical and Literary Allusion	Total	
Metaphor into “same” metaphor	Literal translation		1	1	4
	Literal translation + Quotation mark		1	1	
	Literal translation + Notes	1	1	2	
Metaphor into non-metaphor	Sense		24	24	
Total		1	27	28	

28 sentences of *Jie Yu* containing cultural information are collected from *Weicheng*, and they only fall into two categories: Religions and Beliefs (1) and Historical and Literary Allusions (27). They are dealt with through four different approaches in Kelly and Mao's translation (*see* Table 9).

(1) **Cultural *Jie Yu* of Religions and Beliefs.** The only one example in this category is rendered literally with an explanatory note provided.

ST: 我摇通电话，问：‘是不是方公馆？’那面一个女人声音，打着你们家乡话说——
唉，我学都学不来——说：‘我们这儿是周公馆，只有一个姓方的住在这儿。你是不是苏小姐，要找方鸿渐？鸿渐出门啦，等他回来，我叫他打电话给你。苏小姐，有空到舍间来玩儿啊，鸿渐常讲起你是才貌双全——’一口气讲下去，我要分辩也插不进嘴。我想这迷汤灌错了耳朵，便不客气把听筒挂上了。(p. 136)

TT: I dialed and asked, “Is this the Fang’s residence?” A woman answered in your native dialect – I couldn’t imitate the way she said it – “This is the Chous’ residence. There was only one person named Fang here. Are you Miss Su? You want to speak to Fang Hung-chien. Hung-chien’s not in. I’ll have him call you when he gets back. Miss Su, you must come visit sometime when you’re free. Hung-chien often says how pretty and talented you are,” and she went on and on in the same breath. I meant to explain, but I couldn’t get in a word. I thought all that ~~rice gruel~~ was being poured down the wrong ear,¹⁵ so I very rudely hung up on her. (p. 137)

15. “Rice gruel” means sweet and flattering words. When “rice gruel is poured down the wrong ear,” it means the flattery has not achieved its desired effect and has possibly backfired, or it has been said to the wrong person. (Ch’ien, 1979, p. 369)

According to the context, those sweet words to compliment Miss Su are compared to “迷汤” (*Mi Tang*, literal translation: delusive soup). In Taoism, it is believed that all souls, before leaving Hell for reincarnation, have to drink *Mi*

Tang which makes them forget about their previous life and their time in Hell. *Mi Tang* then has gradually been used to mean enticing spell or honeyed words.

However, the translator mistook “迷汤” (delusive soup) for “米汤” (rice gruel). Although an explanation is provided in the notes, such a wrong translation leads to an unnecessary change of the image, causing a loss of the vividness and flavour the original *Jie Yu*. Worse still, the English concept “gruel” carries a negative connotation since it reminds people about the miserable life of the orphans described in Dickens’ *Oliver Twist*. For this reason, to the English speaking readers, the image presented in the TT is rather confusing and hardly makes any sense.

(2) Cultural *Jie Yu* of Historical and Literary Allusion. All of the rest 27 sentences belong to this category, with all four translation methods involved.

(a) To translate literally.

ST: 还有，咱们从此河水不犯井水，一切你的事都不用跟我说。(p. 680)

TT: And another thing. From now on we’ll just ~~keep the river water separate from the well water~~. You needn’t tell me anything about your affairs. (p. 681)

“河水不犯井水” (Literal Translation: The river water does not intrude into the well water) is a Chinese proverb. The river water, regarded as

groundwater, rises in the summer and falls in the winter; the underground well water, on the other hand, swells in the winter and falls in the summer. Therefore, the ancient Chinese people believe that they could not interfere with each other, hence this saying. Nowadays this saying is generally used to resemble the situation that each minds one's own business.

The translators only provide a literal translation of this proverb, yet it is not hard for the target readers to figure out its connotation from its literal meaning. Besides, the following sentence “一切的事都不用跟我说” (you needn't tell me anything about your affairs) explicitly iterates this meaning, which further enhances the readers' understanding.

(b) To translate literally with quotation marks added.

ST: 问问王主任，平成确在湖南，王主任要电报看了，赞他实至名归，说点金银行是小地方，蛟龙非池中之物，还说什么三年国立大学教授就等于简任官的资格。(p. 202)

TT: He learnt from Chief-secretary Wang that P'ing-ch'eng was indeed in Hunan. Wang asked to see the telegram and congratulated him for getting the recognition he deserved, observing that the Golden Touch Bank was a small place, and **“the flood dragon is no mere creature of the ponds.”** Wang also said that a professorship at this National San Lü University was equivalent to the presidential appointment rank in the civil service. (p. 203)

“蛟龙飞池中之物” (the flood dragon is no mere creature of the ponds) originates from a sentence in the Chinese literature classic *Annals of the Three Kingdoms*: “蛟龙得云雨，终非池中物” (Once the dragon obtains the clouds and rain, it would soar into the sky, rather than staying in the pond), which describes a talented person, when grasping the opportunity, would give full play to his/her brilliance.

According to the context of this sentence, Wang compared Hung-chien to the dragon, indicating that he would become somebody one day. However, for those who lack such literary information, a mere literal translation plus quotation marks is not enough to sense such a connotation. From this perspective, it is advisable to add an elucidation by means of notes.

(c) To translate literally with notes provided.

ST: 鸿渐道：“对呀，我呢，回国以后等于失业，教书也无所谓。辛楣出路很多，进可以做官，退可以办报，也去坐冷板凳，我替他惋惜。” (p. 202)

TT: Hung-chien said, “That’s right. Coming back home has meant unemployment, so I don’t mind teaching. But Hsin-mei has several options open to him. He can either work for the government or run a newspaper, but instead he’s going **to sit on a cold bench**.²⁶ I feel sorry for him.” (p. 203)

26. Be neglected or ignored. (Ch’ien, 1979, p. 373)

The vehicle of this *Jie Yu* “坐冷板凳” (to sit on a cold bench) can not be interpreted from its literal meaning. It is a Chinese saying meaning “being neglected or receiving a cold reception”. Along with a literal translation of this phrase, Kelly and Mao provide its right interpretation by means of notes, thus avoiding any misunderstanding or confusion among target readers.

- (d) **To convert the *Jie Yu* into sense.** According to Table 6, this is the dominant strategy employed when translating cultural *Jie Yu* of historical and literary allusion (24 cases in total). This is probably because *Jie Yu* of this sort, even in the context, could hardly make any sense to the target readers who have insufficient relevant background knowledge.

One example is the translation of “碰钉子” (literal translation: hit the nail). It is a Chinese saying meaning “meeting rejection” or “running into snags”. In *Weicheng*, there are 6 sentences of *Jie Yu* containing the vehicle of “碰钉子” (hit the nail). Rather than retaining the original image, all of them are converted into their sense using different expressions:

ST: 他说这冒昧话，准备碰个软钉子。(p. 50)

TT: Having made this rash remark, he braced himself for ~~a polite rebuff~~ (p. 51)

ST: 好了，好了，总算认识了你们这两位大架子小姐，以后不敢碰钉子了。(p. 142)

TT: All right, all right, now at least I know what a couple of stuck-up girls you are.

Next time I won't risk **a refusal**. (p. 143)

ST: 这人准碰过不知多少同乡的钉子，所以不再开口了。(p. 334)

TT: He must have **met with so many rebuffs** from his fellow villagers that he's stopped talking about it. (p. 335)

ST: 叫女人去求女人，准碰钉子。(p. 358)

TT: If you ask one woman to appeal to another, she's bound to **get a refusal**. (p. 359)

ST: 我今年反正是倒霉年，准备到处碰钉子的。(p. 386)

TT: This is my unlucky year in any case. I'm prepared **to be disappointed** wherever I go. (p. 387)

ST: 今天在办公室碰了姑母的钉子，是不是？(p. 642)

TT: What happened? Did you **get a rebuff** from your aunt at the office today? (p. 643)

Another example is the translation of “吃醋” (literal translation: eating vinegar). It is a Chinese way to say “being jealous”, which originates from an historical allusion:

During the Tang Dynasty, the Emperor Tai Zong offered Fang Xuanling, one of his officers, some beautiful maidens to be his concubines. Fang immediately declined this offer because of his wife. Tai Zong then called in

Mrs. Fang and told her that if she would not allow her husband to take concubines, she had to die by drinking poisonous wine provided by him. Without hesitation, Mrs. Fang drank the wine in one gulp and waited to die. However, nothing happened, except for the strong acidic taste in her mouth. It turned out to be a joke made by Tai Zong with her to see how far her love would go. What was in the bottle was actually vinegar rather than poisonous wine. Over the generations, “eating vinegar” has become a vulgar saying that refers to “being jealous of a rival in love”.

When rendering this phrase in a literary text, it is infeasible to include the above allusion in the TT, which otherwise would greatly affect the readability of the text. Therefore all the six “吃醋” (eating vinegar) found in the ST are converted into its sense “being jealous”. For example:

ST: 你这人就爱吃醋，吃不相干的醋。(p. 142)

TT: You like **being jealous**, and it's over nothing. (p. 143)

ST: 辛楣常上汪家去，鸿渐取笑他说：“小心汪处厚吃醋。”(p. 522)

TT: Hsin-mei often went to the Wangs. Hung-chien teased him about it, saying, “Be careful Wang Ch'u-hou doesn't **get jealous**.” (p. 523)

4.5 Summary

This chapter concerns with analysing and discussing in detail the approaches to translating simile, *An Yu* and *Jie Yu* in *Weicheng* respectively from Chinese to English. The findings of each section (i.e. Section 4.2, 4.3 and 4.4) now will be brought together and further discussed for a general conclusion in the next chapter.

Chapter Five: Conclusion

5.1 Major Conclusions of This Study

In this thesis, metaphor translation in literary discourse is explored by analysing Ch'ien Chung-shu's masterpiece *Weicheng* and its English version *Fortress Besieged* rendered by Jeanne Kelly and Nathan K. Mao. The subjects selected for this study involve the three major types of metaphor in the Chinese language: simile, *An Yu* and *Jie Yu*. Comparison is made between metaphors of the ST and the TT to examine the translation approaches adopted by Kelly and Mao. Possible alternatives are suggested where the translation is deemed inadequate.

The major findings of this study are summed up as below:

(1) Translation of Simile Markers

The majority of simile markers in the ST are transferred into their English counterparts in the TT, which plays an indispensable role in reproducing the original form of the ST in form-focused literary texts.

(2) Translation of Non-cultural metaphors:

Table 10: Translation of Non-cultural Metaphors

Translation Strategies		Simile		<i>An Yu</i>		<i>Jie Yu</i>		Total
Metaphor into “same” metaphor	Literal translation	223	238	17	17	9	11	256
	Literal translation + Sense	5						
	Literal translation + Notes					1		
	Literal translation + Quotation mark					1		
Metaphor into “different” metaphor	Convert to simile		7	3	4	1	1	12
	Change the image	4		1				
	Add more information to the image	3						
Metaphor into non-metaphor	Convert to sense			1		7		8
Metaphor into nil	Deletion	1						1
Total		236		22		19		277

Table 10 shows an overview of the strategies deployed by the translators when rendering non-cultural metaphors in *Weicheng*.

It is evident that most non-cultural metaphors are handled by retaining both their original form and image in the TT, which is consistent with the metaphor translation principle proposed by Newmark (1981b) and van den Broeck (1981):

when the metaphorical image in the SL and the TL correspond, the SL metaphor should be faithfully re-generated in the TT, thus preserving the original image and flavour (*see* Section 2.7).

It is worth noting that 7 out of 19 (36.8%) *Jie Yu* are converted into sense since in many cases, the sense hidden behind the vehicle of the *Jie Yu* concerned is not obvious enough for the target readers.

Only one non-cultural metaphor is deleted in Kelly and Mao's translation. The data analysis indicates that this strategy is employed by the translators in accordance with Newmark's claim (1981b) that a metaphor can be deleted if the translator can justify empirically its redundancy (*see* Section 2.7).

This study also suggests that the mistranslation and under-translation of non-cultural metaphors in *Fortress Besieged* may be caused by the translators' insufficient competence in the SL, which leads to inappropriate or unnecessary change of the original image in the TT.

(3) Translation of Cultural metaphors:

Table 11: Translation of Cultural Metaphors

Translation Strategies		Simile		An Yu		Jie Yu		Total
Metaphor into “same” metaphor	Literal translation	4	7	2	6	1	4	17
	Literal translation + Notes	3				2		
	Literal translation + Quotation mark			3		1		
	Literal translation + Quotation mark + Notes			1				
Metaphor into “different” metaphor	Adaption	1	2					2
	Adaption + Notes	1						
Metaphor into non-metaphor	Sense	3		2		24		29
Metaphor into nil	Deletion			1				1
Total		12		9		28		49

Table 11 presents an overview of the translation approaches to transferring cultural metaphors into the TL.

According to the statistics, over half of the cultural similes and *An Yu* are translated by literal translation, which accords well with Newmark’s theories on translation modes for literary texts (1981a): when tackling culturally rooted

literary works, both the form and content of the ST should be reproduced in the TT as literally as possible for the purpose of retaining the original cultural flavor (see Section 2.9). This study also finds that the strategy of literal translation works well only with the support of explanations by means of notes or explicit sense, so that the implications of the cultural metaphors could be understood and accepted by readers from a different culture.

An overwhelming majority (24 out of 28 cases) of the cultural *Jie Yu*, all of which fall into the category of Historical and Literary Allusion, are converted into sense in Kelly and Mao's *Fortress Besieged*. Such a practice is not consistent with the proposal by Lan & Han (2001) about the translation of *Jie Yu*: a semantic translation of *Jie Yu* would lead to the loss of the metaphorical effect and the original flavour, and therefore it is suggested to apply literal translation so as to introduce new image of *Jie Yu* into the English language (see Section 2.10).

Mistranslation of the cultural metaphors in *Fortress Besieged* occurs when the translators, perhaps lacking adequate cultural background knowledge of the SL, misinterpret the cultural connotations of the original metaphors.

5.2 Implication of This Study

Although the metaphors discussed in this thesis are solely selected from *Weicheng*, the study of them is applicable to metaphor translation in literary discourse beyond this novel.

The unique nature of literary texts determines that literary translation should give priority to the reproduction of both the form and content of the ST, which should also be reflected in rendering metaphors, an important rhetorical factor constituting the literary format. On the other hand, literary works are the carriers of culture, and hence literary translation is not only the transfer of language, but also a bridge between cultures. This is particularly true in dealing with culture-bound metaphors as demonstrated in this thesis. Therefore, it would be justifiable to support the view that a competent literary translator should be both bilingual and bicultural.

In the practice of metaphor translation, translators should give comprehensive consideration to multiple factors, such as the original text type, the linguistic means available in the TL and the target readers' acceptance, so that the optimal strategies can be adopted accordingly.

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Appendix I: Similes Selected from *Weicheng* and *Fortress Besieged*

Page 6

海风里早含着燥热，胖人身体给炎风吹干了，蒙上一层汗结的盐霜，仿佛刚在巴勒斯坦的死海里洗过澡。

The ocean breeze carried with it an arid heat; the scorching wind blew dry the bodies of fat people and coved them with them with a frosty layer of salt congealed with sweat, as though fresh from a bath in the Dead Sea in Palestine.

Page 8

年纪看上去有二十五六，不过新派女人的年龄好比旧式女人合婚帖上的年庚，需要考订学家所谓外证据来判断真确性，本身是看不出的。

She could be twenty-five or twenty-six, but then the age of modern woman is like the birthdays traditional women used to list on their marriage cards, whose authentication required what the experts call external evidence, since they meant nothing in and by themselves.

Page 12

忠厚老实人的恶毒，像饭里的沙砾或者出骨鱼片里未净的刺，会给人一种不期待的伤痛。

The viciousness of a kind, simple hearted soul, like gritty sand in the rice or splinters in a deboned fish, can give a person unexpected pain.

Page 14

她忙解释一句道：“这船走着真像个摇篮，人给它摆得迷迷糊糊只想睡。”

She hastened to explain, “This boat really moves like a cradle. It rocks you until you’re so woozy all you want to do is sleep.”

Page 22

事实上，惟有学中国文学的人非到外国留学不可，因为一切其它科目像数学、物理、哲学、心理、经济、法律等等都是从外国灌输近来的，早已洋气扑鼻；只有国文是国货土产，还需要外国招牌，方可维持地位，正好像中国官吏、商人在本国剥削来的钱要换外汇，才能保持国币的原来价值。

In fact, however, it is only for those studying Chinese literature that it is absolutely necessary to study abroad, since all other subjects such as mathematics, physics, philosophy, psychology, economics, and law, which have been imported from abroad, have already been Westernized. Chinese literature, the only native product, is still in need of a foreign trade-mark before it can hold its own, just as Chinese officials and merchants have to convert the money they have fleeced at home into foreign exchange to maintain the original value of the national currency.

买张文凭去哄他们，好比前清时代花钱捐个官，或英国殖民地商人向帝国政府报效几万镑换个爵士头衔，光耀门楣，也是孝子贤婿应有的承欢养志。

Buying a degree to deceive them was like purchasing an official rank in Manchu times 18, or like the merchants of a British colony contributing a few ten thousand pounds notes to the royal exchequer in exchange for a knighthood, he reasoned. Every dutiful son and worthy son-in-law should seek to please his elders by bringing glory to the family.

18. In Manchu times (Ch'ing dynasty) government officials were selected from holders of academic degrees. But it was also possible to purchase an academic title; for those who did, the title was important because it "admitted them to gentry status and privileges and was an opening for further advancement and official position." For details, see Chung-li Chang, *The Chinese Gentry* (Seattle: University of Washington Press, 1967).

那时候苏小姐把自己的爱情看得太名贵了，不肯随便施与。现在呢，宛如做了好衣服，舍不得穿，锁在箱里，过一两年忽然发见这衣服的样子和花色都不时髦了，有点自怅自悔。

In those days she valued her affection too highly to bestow it casually. Now, however, she was just like the person who has some fine clothes made and, saving them for good occasions, locks them in a chest. Then one or two years later she suddenly finds their style and design are out of fashion and is filled with disappointment and regret.

无论如何，从此他们俩的交情像热带植物那样飞快地生长。

Be that as it may, from that point on their friendship grew with the speed of a tropical plant.

衬了这背景，一个人身心的搅动也缩小以至于无，只心里一团明天的希望，还未落入渺茫，在广漠澎湃的黑暗深处，一点萤火似的自照着。

Against this background the tumult in a man's heart shrinks to nothingness. Only a well of hope for the morrow, which has not yet descended into the vastness, illuminates itself like the speck of light from a firefly in the dark depths of boundless, roaring waves.

方鸿渐洗了澡，回到舱里，躺下又坐起来，打消已起的念头仿佛跟女人怀孕要打胎一样的难受。

Fang bathed and returned to his cabin, lay down, and then sat up again. Trying to dispel the thought, once it has lodged there, seems as agonizing as it is for a pregnant woman to have an abortion.

Page 40

谁知道从冷盘到咖啡，没有一样东西可口：上来的汤是凉的，冰淇淋倒是热的；鱼像海军陆战队，已登陆了好几天；肉像潜水艇士兵，会长时期伏在水里；除醋以外，面包、牛油、红酒无一不酸。

...; but as it turned out, there wasn't a single thing edible from the cold dishes to the coffee. The soup was cold, and the ice cream was warm. The fish was like the Marine Corps. It apparently had already been on land for several days; the meat was like submarine sailors, having been submerged in water for a long time. Besides the vinegar, the bread, the butter, and the red wine were all sour.

Page 42

学医而兼信教，那等于说：假如我不能教病人好好的活，至少我还能教他好好的死，反正他请我不会错，这仿佛药房掌柜带开棺材铺子，太便宜了！

To study medicine and be religious at the same time comes sown to: "If I can't help a sick man to live properly, at least I can still help him die properly. Either way he can't go wrong by calling me in." It's like a pharmacist running a coffin shop on the side. What a racket!

Page 44

方鸿渐给鲍小姐一眼看得自尊心像泄尽气的橡皮车胎。

Meanwhile, Fang's self-esteem had deflated like a rubber tire under Miss Pao's glance.

Page 46

方鸿渐把这种巧妙的词句和精密的计算来抚慰自己，可是失望、遭欺骗的情欲、被损伤的骄傲，都不肯平伏，像不倒翁，捺下去又竖起来，反而摇摆得利害。

He tried to console himself with these clever phrases and careful calculations, but disappointment, frustrated lust, and wounded pride all refused to settle down, like the doll which always rights itself when pushed over and even wobbles about more vigorously.

Page 48

孙太太眼睛红肿，眼眶似乎饱和着眼泪，像夏天早晨花瓣上的露水，手指那么轻轻一碰就会掉下来。

Mrs. Sun's eyes were red and swollen and the corners seemed saturated with tears; they were like the dew on flower petals on a summer morning, and the slightest touch of the finger would cause them to drop.

Page 50

苏小姐双颊涂的淡胭脂下面忽然晕出红来，像纸上沁的油渍，顷刻布到满脸，腴腆得迷人。

A spot of red appeared on Miss Su's cheeks beneath her lightly applied rouge, spreading out like oil stains on a piece of paper, covering her face in an instant and making her look bewitchingly

bashful.

Page 52

据说“女朋友”就是“情人”的学名，说起来庄严些，正像玫瑰花在生物学上叫“蔷薇科木本复叶植物”，或者休妻的法律术语是“协议离婚”。

It is said that “girl friend” is the scientific term for sweetheart, making it sound more dignified, just as the biological name for rose is “rosaceae dicotyledonous,” or the legal term for divorcing one’s wife is “negotiated separation by consent.”

Page 52

他们俩虽然十分亲密，方鸿渐自信对她的情谊到此为止，好比两条平行的直线，无论彼此距离怎么近，拉得怎么长，终合不拢来成为一体。

Though they were quite close, he was confident his friendship with her would develop no further. Like two parallel lines, no matter how close they are, or how long they are extended, they will never join together.

Page 52

他发现苏小姐有不少小孩子脾气，她会顽皮，会娇痴，这是他一向没有想到的。可是不知怎样，他老觉得这种小姐腔跟苏小姐不顶配。并非因为她年龄大了；她比鲍小姐大不了多少，并且当着心爱的男人，每个女人都有返老还童的绝技。只能说是品格上的不相宜；譬如小猫打圈追自己的尾巴，我们看着好玩儿，而小狗也追寻过去地回头跟着那短尾巴胡乱转，就乐趣减少了。

In many ways, she had a very childish temperament, he discovered. For instance, she could be mischievous and she could play dumb, traits he had never expected of her. Yet for some reasons, he always felt this “little-girlishness” did not quite suite her. It had nothing to do with her age; she wasn’t much older than Miss Pao. Besides, in the presence of the man she loves, every woman has the amazing power of rejuvenation. One could only say that it was out of character. For example, we think it’s funny to watch a kitten go around in circles chasing its tail, but when a puppy follows suit and turns hectically around after that stubby tail, then it isn’t funny any more.

Page 52

她的平淡，更使鸿渐疑惧，觉得这是爱情超热烈的安稳，仿佛飓风后的海洋波平浪静，而底下随时潜伏着汹涌翻腾的力量。

Her nonchalance made him apprehensive, giving him the feeling it was a demonstration of confidence secured by love, just as the sea stays calm after a storm while underneath its tranquil surface lies the power to rise up in a rushing torrent.

Page 64

一梳月亮像形容未长成的女孩子，但见人已不羞缩，光明和轮廓都清新刻露，渐渐可烘托夜景。

The crescent moon **seemingly resembled** a girl that is not yet full-grown but already able to face the world unabashed. Its light and contours were fresh and sharp, gradually standing out against the night setting.

Page 64

不知哪里的蛙群齐心协力地干号，像声浪给火煮得发沸。

From somewhere a pack of frogs croaked hoarsely, their mouths, lips, throats, and tongues working in unison as though the sound waves were being stewed over a fire until they bubbled: “Brekeri Coky Coky.” like the chorus in Aristophanes’ comedies, or of Yale University’s cheerleaders.

Page 64

几星萤火悠游来去，不像飞行，像在厚密的空气里漂浮，月光不到的阴黑处，一点萤火忽明，像夏夜的一只微绿的小眼睛。

A few fireflies gracefully passed to and fro, not as if flying but as though floating in the dense atmosphere. A dark area beyond the reach of moonlight was suddenly lit up by a firefly’s speck of light, **like** a tiny greenish eye in the summer night.

Page 70

生平最恨小城市的摩登姑娘，落伍的时髦，乡气的都市化，活像那第一套中国裁缝仿制的西装，把做样子的外国人旧衣服上两方补钉，也照式在衣袖和裤子上做了。

All his life he had detested those modern girls from small towns with outdated fashions and a provincial cosmopolitanism. They **were just like** the first Western suit made by a Chinese tailor with everything copied from a foreigner’s old clothes used as a model down to the two square patches on the sleeves and trouser legs.

Page 70

鸿渐忽然觉得，在这种家庭空气里，战争是不可相信的事，好比光天化日之下没人想到有鬼。

Hung-chien suddenly felt that in this family atmosphere the war was something unbelievable, **just as** no one can think of ghosts in broad daylight.

Page 74

拼命追忆，只像把筛子去盛水。

He searched his memory for all he was worth, but it **was like** trying to hold water in a sieve.

Page 74

隐约还有些事实的影子，但好比在热闹地方等人，瞥眼人堆里像是他，走上去找，又不见了。

A few vague facts remained, but it **was like** waiting for a person in a busy place. You catch a

glimpse of someone in the crowd who looks like him, only to find he's gone when you go over to get him.

Page 78

方鸿渐住家一个星期，感觉出国这四年光阴，对家乡好像荷叶上泻过的水，留不下一点痕迹。

After he had been home for a week, Fang Hung-chien felt as if he had not left home at all; his four years abroad **were like** water running over a lotus leaf leaving no trace behind.

Page 86

他并无中文难达的新意，需要借英文来讲；所以他说话里嵌的英文字，还比不得嘴里嵌的金牙，因为金牙不仅妆点，尚可使用，只好比牙缝里嵌的肉屑，表示饭菜吃得好，此外全无用处。

It wasn't that he had new ideas, which were difficult to express in Chinese and required the use of English. The English words inlaid in his speech could not thus be compared with the gold teeth inlaid in one's mouth, since gold teeth are not only decorative but functional as well. **A better comparison would be** with the bits of meat stuck between the teeth – they show that one has had a good meal but are otherwise useless.

Page 88

张太太上海话比丈夫讲得好，可是时时流露本乡土音，仿佛罩褂太小，遮不了里面的袍子。

Mrs. Chang spoke Shanghainese better than her husband, but her native accent often showed through **like** an undersized jacket that doesn't cover up the gown underneath.

Page 94

他记得《三国演义》里的名言：“妻子如衣服”，当然衣服也就等于妻子；他现在新添了皮外套，损失个把老婆才不放在心上呢。

He remembered the famous saying from the *Romance of the Three Kingdoms*, “A wife **is like** a suit of clothes,” and of course clothes also meant the same as wife. He now had himself a new fur coat. The loss of a wife or two wasn't about to worry him.

Page 96

这春气鼓动得人心像婴孩出齿时的牙龈肉，受到一种生机透芽的痛痒。

Stirred by the invigorating spring, men, **like** infants cutting their teeth, somehow itched painfully from the budding of new life.

Page 96

公园和住宅花园里的草木，好比动物园里铁笼子关住的野兽，拘束、孤独，不够春光尽情地发泄。

In the parks and lawns the grass and trees **were like** the wild beasts confined in iron cages at the zoo – restricted and lonely; there simply was no place for spring to release its full splendor.

Page 96

早晨方醒，听见窗外树上鸟叫，无理由地高兴，无目的地期待，心似乎减轻重量，直升上去。可是这欢喜是空的，**像**小孩子放的气球，上去不到几尺，便爆裂归于乌有，只留下忽忽若失的无名怅惘。

When he woke up at dawn and heard the birds chirping in the trees outside his window, for no reason at all he felt happy, full of inexplicable expectation. Also his heart seemed to have become lighter, giddy, floating, but it was an empty joy. **Like** the balloon released by a child, it would rise no more than a few feet and then burst into nothing, leaving only an indefinable sense of loss and disappointment.

Page 96

他坐立不安地要活动，却颓唐使不出劲来，**好比**杨花在春风里飘荡，而身轻无力，终飞不远。

He was restless and eager for action and yet lethargic. He **was like** willow catkins floating about in the spring breeze, too light and too powerless to fly far.

Page 96

明知也许从此多事，可是实在生活太无聊，现成的女朋友太缺乏了！**好比**睡不着的人，顾不得安眠药片的害处，先要图眼前的舒服。

Although he knew the visit might lead to complications, he also realized that life was too terribly boring and there were so few ready-made girl friends. He **was like** an insomniac disregarding the ill effects of sleeping pills and thinking only of the immediate relief.

Page 98

他把客堂里的书画古玩反复看了三遍，正想沈子培写“人”字的捺脚**活像**北平老妈子缠的小脚，上面那样粗挺的腿，下面忽然微乎其微的一顿，就完事了，也算是脚的！苏小姐才出来。

After looking at the scrolls and antiques in the room for more than three times, he was struck by the thought that the foot stroke of Shen Tzu-p'ei's character for "man" **closely resembled** the tiny bound foot of an elderly Peking maidservant. The top part of the leg character was stiff and bulky while the bottom part suddenly came to a tiny point and ended. Some foot that was! Just then Miss Su appeared.

Page 98

她冷淡的笑容，**像**阴寒欲雪天的淡日，拉拉手，说：“方先生好久不见，今天怎么会来？”

Her faint smile **was like** an overcast sky on a cold dreary day. As she shook his hand, she said, "I haven't seen you for a long time, Mr. Fang. What brought you here today?"

Page 98

鸿渐想去年分别时拉手，何等亲热；今天握她的手像捏着冷血的鱼翅。

She shook my hand with such warmth at our parting last year but now grasping her hand **is like** clutching a cold-blooded shark fin.

Page 102

唐小姐妩媚端正的圆脸，有两个浅酒窝。天生着一般女人要花钱费时、调脂和粉来仿造的好脸色，新鲜得使人见了忘掉口渴而又觉嘴馋，仿佛是好水果。

On Miss T'ang's charming, well-proportioned, round face were two shallow dimples; one look at her fresh and natural complexion, which most girls would have had to spend time and money to imitate, was enough to make one drool and forget his thirst, **as though** her skin were a piece of delicious fruit.

Page 102

她眼睛并不顶大，可是灵活温柔，反衬得许多女人的大眼睛只像政治家讲的大话，大而无当。

Not especially large, her eyes were lively and gentle, making the big eyes of many women **seem like** the big talk of politicians – and useless.

Page 104

方鸿渐看唐小姐不笑的时候，脸上还依恋着笑意，像音乐停止后袅袅空中的余音。

Fang Hung-chien noticed that the trace of a smile lingered on Miss T'ang's face when she was not smiling, **like** the last few notes that float in the air after the music has ceased.

Page 104

许多女人会笑得这样甜，但她们的笑容只是面部肌肉柔软操，仿佛有教练在喊口令：“一！”忽然满脸堆笑，“二！”忽然笑不知去向，只余个空脸，像电影开映前的布幕。

Many women can smile just as sweetly, but their smile is only facial muscle calisthenics, as if a drill master were barking the order, “One!” and suddenly the whole face would be wreathed in smiles, then “Two!” and just as suddenly the smile would vanish, leaving a face **as** blank **as** the screen in a movie theater before the movie starts.

Page 106

请问有多少男人会管理家务的？管家要仰仗女人，而自己吹牛说大丈夫要治国平天下，区区家务不屑理会，只好比造房子要先向半空里盖个屋顶。

How many men, may I ask, can take care of domestic chores? They rely on women to manage the house, yet they go around boasting about how great men will run the country and bring peace. If they can't be bothered with trivial little domestic chores, then **it's just like** building a house by first positioning a roof in midair.

Page 108

赵辛楣和鸿渐拉拉手，傲兀地把他从头到脚看一下，好像鸿渐是页一览而尽的大字幼稚园读本，问苏小姐道：“是不是跟你同船回国的那位？”

Chao Hsin-mei shook hands with Fang Hung-chien, superciliously glancing at him from head to toe as if Hung-chien were a page from a large-type kindergarten reader to be glossed over at one glance. He asked Miss Su, “Didn’t you come home with him on the boat?”

Page 108

假如苏小姐也不跟他讲话，鸿渐真要觉得自己子虚乌有，像五更鸡啼时的鬼影，或道家“视之不见，抟之不得”的真理。

If Miss Su hadn’t bothered to speak to him, Hung-chien would really have felt that he had thinned into nothingness, like a phantom of early dawn upon the cock’s crowing or the Taoist truth, which can be “looked at but not seen, expounded but not grasped.”

Page 110

他身大而心不大，像个空心大萝卜。

Though Hsin-mei’s body was huge, his head, resembling a large turnip with nothing in it, was not.

Page 112

她跟辛楣的长期认识并不会日积月累地成为恋爱，好比冬季每天的气候罢，你没法把今天的温度加在昨天的上面，好等明天积成个和暖的春日。

It must be said that her long years of friendship with Hsin-mei did not add up to love, just as in winter no one can add today’s temperature to yesterday’s to come up with a warm spring day for tomorrow.

Page 112

他最擅长用外国话演说，响亮流利的美国话像天心里转滚的雷，擦了油，打上蜡，一滑就是半个上空。

It must also be said that Hsin-mei excelled in making speeches in English; his resonant and fluent American speech, resembling the roll of thunder in the sky, when oiled and waxed, would slip halfway though the sky.

Page 114

苏小姐忙问他战事怎样，他便背诵刚做好的一篇社论，眼里仍没有方鸿渐，但又提防着他，恰像慰问害传染病者的人对细菌的态度。

When Miss Su came to his rescue and asked him about the war, he proceeded to recite from memory the editorial he had just written. Continuing to ignore Fang Hung-chien, he kept up his guard against Fang; his attitude resembled that of a person toward germs when inquiring after the health of someone with a contagious disease.

Page 118

那女子不过十六七岁，脸化妆得就像搓油摘粉调胭脂捏出来的假面具。

Though she was no more than sixteen or seventeen, her face was made up like a mask kneaded out of gobs of rouge and powder.

Page 118

回家手心涂了红药水，他想这是唐晓芙害自己的，将来跟她细细算账，微笑从心里泡沫似地浮上脸来，痛也忘了。

When he reached home he applied some tincture of merthiolate to his palm, blaming Miss T'ang for his mishap and promising to get even with her later. Like foam, a smile floated up from his heart to his face, and the pain was immediately forgotten.

Page 120

沈太太生得怪样，打扮得妖气。她眼睛下两个黑袋，像圆壳行军热水瓶，想是储蓄着多情的热泪，嘴唇涂的浓胭脂给唾沫带进了嘴，把黯黄崎岖的牙齿染道红痕，血淋淋的像侦探小说里谋杀案的线索，说话常有“Tiens!” “O la, la!”那些法文慨叹，把自己身躯扭摆出媚态柔姿。

Mrs. Shen was rather odd-looking and very heavily made up; the two black bags under her eyes were like round canteen bottles, filled probably with hot, passionate tears; the thick lipstick had been washed into her mouth and colored the yellowish, rough ridges of her teeth red, making her teeth look like hemorrhoids dripping with blood or the clues to a bloody murder in a detective yarn. Her speech was full of French exclamations such as “*Tiens!*” and “*O la la!*” as she squirmed her body around into various seductive poses.

Page 120

沈先生下唇肥厚倒垂，一望而知是个说话多而快像嘴里在泻肚子下痢的人。

Mr. Shen's lower lip was thick and drooping. One could tell at a glance that he was a man who spoke much and quickly as though he had diarrhea of the mouth.

Page 130

他那天晚上的睡眠，宛如粳米粉的线条，没有粘性，拉不长。

That night Fang's sleep was fitful, like rice-flour noodles without elasticity or stretchability.

Page 146

曹元朗脸上一圈圈的笑痕，像投了石子的水面，说：“那就是捉摸到这诗的精华了，不必去求诗的意义。诗有意义是诗的不幸！”

Like the surface of a pond at the drop of a pebble, Ts'ao Yüan-lang's face was wreathed in smiles. He said, “Then you've grasped the essence of the poem. There's no need to look for its meaning. If the poem has any meaning, so much the worse for it.”

Page 148

唐小姐道：“表姐书里讲的诗人是十八根脱下的头发，将来曹先生**就像**一毛不拔的守财奴的那根毛。”

Miss T'ang said, "The poets my cousin discusses in her book are like eighteen strands of fallen-out hair; in the future Mr. Ts'ao will **be like** the single strand of hair that the miser refuses to part with."²⁴

24. Literally, "unwilling even to pluck a single hair-for others."

Page 148

元朗朗诵以后，又**猫儿念经似的**，嘴唇翻拍着默诵一遍，说：“好，好！素朴真挚，有古代民歌的风味。”

After reading it aloud, Yüan-lang then read it once more to himself, his lips puttering up and down ~~in the manner of a cat chanting the sutra~~. Then he exclaimed, "Very good! It's simple and sincere and has the flavor of an ancient folk song."

Page 156

出洋**好比**出痘子，出痧子，非出不可。小孩子出过痧痘，就可以安全长大，以后碰见这两种毛病，不怕传染。我们出过洋，也算了了一桩心愿，灵魂健全，见了博士硕士们这些微生虫，有抵抗力来自卫。

It's like having smallpox or measles, or in other words, it's essential to have them. Once a child has had the smallpox or measles, he can grow up protected, and if he comes in contact with these diseases later on, he has no fear of them. Once we've studied abroad, we've gotten the inferiority complex out of the system, and our souls become strengthened, and when we do come across such germs as Ph.D.'s or M.A.'s we've built up a resistance against them.

Page 156

像曹元朗那种念念不忘是留学生，到处挂着牛津剑桥的幌子，就像甘心出天花变成麻子，还得意自己的脸**像好文章加了密圈呢**。

People like Ts'ao Yüan-lang can never forget that they have studied abroad; everywhere they go they have to brag about their Oxford or Cambridge backgrounds. They are like those people who have contracted smallpox and got pock-marked and brag about their faces **as if** they were ~~starred essays~~.²⁶

26. In correcting essays or composition, Chinese language teachers frequently used a writing brush and starred the parts they considered excellent in red ink.

Page 156

有头脑有才学的女人是天生了教愚笨的男人向她颠倒的，因为他自己没有才学，他把才学看得神秘，了不得，五体投地的爱慕，**好比**没有钱的穷小子对富翁的崇拜——

An intelligent and talented woman was born to make a stupid man swoon before her. Since he

himself has no talent, he looks upon her talent as something mysterious and wonderful, and so he prostrates himself before her in worship the way a penniless pauper idolizes a rich man.

Page 158

说女人有才学，就**仿佛**赞美一朵花，说它在天平上称起来有白菜番薯的斤两。

To say a woman is talented and scholarly **is like** praising a flower for balancing on the scale with a cabbage or potato – utterly pointless.

Page 162

方鸿渐陪笑说：“因为自己东西太糟了，拿不出手，不得已只能借旁的好东西来贡献。**譬如**请客，家里太局促，厨子手段太糟，就不得不上馆子，借它的地方跟烹调。”

He laughed apologetically and replied, “Because his own things are so lousy, he’s ashamed of them, so all he can do is borrow someone else’s things to offer. **For instance**, in inviting a lady out for dinner, if his house is too cramped and the cook’s no good, then he has to go to a restaurant and make use of its facilities and cooking.”

Page 162

他深知自己写的英文富有英国人言论自由和美国人宣言独立的精神，不受文法拘束的，不然真想仗外国文来跟唐小姐亲爱，**正像**政治犯躲在外国租界里活动。

He was well aware that his English was imbued with the spirit of the free speech of the British and the Declaration of Independence of the Americans in not being bound by the rules of grammar. Otherwise, were he really to depend on a foreign language to “dear” Miss T’ang, it would **be like** a political offender carrying out his activities while hiding in the foreign concessions in China.

Page 166

一个气概飞扬，鼻子直而高，侧望**像**脸上斜搁了一张梯，颈下打的领结饱满齐整得使方鸿渐绝望地企羡。

His nose was straight and high; his profile **gave the impression of** a ladder propped against his face. The bow tie at his neck was so large and neat that Hung-chien was struck with hopeless admiration.

Page 174

褚哲学家害馋痂地看着苏小姐，大眼珠**仿佛**哲学家谢林的“绝对观念”，**像**“手枪里弹出的子药”，险的突破眼眶，迸碎眼镜。

Philosopher Ch’u eyed Miss Su greedily, his pupils neatly imitating the German philosopher Schelling’s “Absolute,” which **was “like** a bullet shot from a pistol”, bursting from his eyesockets with double-barreled action and shattering his glasses.

Page 184

他引一句英国古话，说结婚仿佛金漆的鸟笼，笼子外面的鸟想住进去，笼内的鸟想飞出来；所以结而离，离而结，没有了局。

He quoted an old English saying that marriage **is like** a golden bird cage. The birds outside want to get in, and the birds inside want to fly out. So you have marriage and divorce, divorce and marriage in endless succession.”

Page 184

鸿渐追想他的国文先生都叫不响，不比罗素，陈散原这些名字，像一支上等哈瓦那雪茄烟，可以挂在口边卖弄，便说：“全是些无名小子，可是教我们这种不通的学生，已经太好了。斜川兄，我对诗词真的一窍不通，叫我做呢，一个字都做不出。”

Hung-chien searched his mind for the names of his Chinese teachers, but couldn't think of a single worthy one, like Bertie or Ch'en San-yüan, names which could be rolled around on the tongue and shown off **like** a quality Havana cigar. “They were all nobodies,” he said, “yet much too good to teach such a lousy student as myself. Hsieh-ch'üan, I really don't know the first thing about poetry. I read it now and then, but if you were to ask me to write a poem, I wouldn't know where to begin.”

Page 188

鸿渐要喉舌两关不留难这口酒，溜税似地直咽下去，只觉胃里的东西给这口酒激得要冒上来，好比已塞的抽水马桶又经人抽一下水的景象。

Hoping to give the wine an unobstructed passage over his tongue and down his throat, Hung-chien gulped it straight down **as though** letting it pass toll-free. It felt as if everything in his stomach had been churned up by that swallow of wine and was about to come rushing up, **like** an already plugged toilet given an extra flush.

Page 194

明天一早方鸿渐醒来，头里还有一条锯齿线的痛，舌头像进门擦鞋底的棕毯。

The next morning, Fang Hung-chien woke up early, with a sawing pain in his head, and his tongue **feeling like** the coir doormat for wiping one's shoes before entering the house.

Page 196

苏小姐知道他在看自己，回脸对他微笑，鸿渐要抵抗这媚力的决心，像出水的鱼，头尾在地上拍动，可是挣扎不起。

She knew he had his eyes on her and turned to smile at him. His determination to resist this seductive force **was like** a fish out of water, which flaps its head and tail about on the ground but can't get anywhere.

Page 196

鸿渐低头不敢看苏小姐，可是耳朵里、鼻子里，都是抵制不了的她，脑子里也浮着她这时候含笑的印象，像漩涡里的叶子在打转：“我没有做傻子的勇气。”

He lowered his head, not daring to look at her. But his ears and nose were irresistibly full of her, and the image of her smile floated in his mind like a leaf spinning in a whirlpool. “I haven’t the courage to do anything foolish.”

Page 198

觉得剩余的今夜只像海水浴的跳板，自己站在板的极端，会一跳冲进明天的快乐里，又兴奋，又战栗。

She felt the rest of the evening was just like standing on the edge of a diving board by the sea, and she could plunge into the next day’s happiness with one leap. She was trembling with excitement.

Page 202

我病全好了；你若补写信来慰问，好比病后一帖补药，还是欢迎的。

I’ve completely recovered from my illness. If you wrote a letter inquiring after my health it will still be as welcome as an extra dose of medicine after sickness.

Page 202

总而言之，我魔住你，缠着你，冤鬼作祟似的附上你，不放你清静。

In short, I possess you, bind you, follow you like the spirit of a ghost that’s been wronged, and will not leave you in peace.

Page 208

鸿渐身心仿佛通电似的发麻，只知道唐小姐在说自己，没心思来领会她话里的意义，好比头脑里蒙上一层油纸，她的话雨点似的渗不进，可是油纸震颤着雨打的重量。

Hung-chien’s mind and body went numb as though an electric current had passed through him. Only aware that Miss T’ang was speaking to him, he was in no state to try to comprehend the meaning of her words. It was as though his mind were covered with a layer of oilpaper, and her words were like raindrops. Though they couldn’t soak through the oilpaper, it still shook under the beating rain.

Page 210

她忙到窗口一望，果然鸿渐背马路在斜对面人家的篱笆外站着，风里的雨线像水鞭子正侧横斜地抽他漠无反应的身体。

She hurried to the window to look. Sure enough, Hung-chien was standing with his back to the road outside the bamboo fence of the house diagonally opposite. Like whips of water, wind-blown lines of rain from all directions lashed at his unresponsive body.

Page 210

这一分钟好长，她等不及了，正要分付女用人，鸿渐忽然回过脸来，狗抖毛似的抖擻身子，像把周围的雨抖出去，开步走了。

The minute lasted forever, and she could hardly wait it out and was just about to give the order to her maid when Hung-chien suddenly whirled around. Like a dog shaking out its hair, he shook himself as if trying to shake away all the rain in the vicinity and strode off.

Page 212

可是心里忘不了他，好比牙齿钳去了，齿腔空着作痛，更好比花盆里种的小树，要连根拔它，这花盆就得迸碎。

But deep down she could not forget him. It was like the gum left empty and aching after a tooth is extracted, or like a small tree in a flower pot. To pull it up roots and all, one must smash the pot.

Page 212

据说曹元朗在十五岁时早下决心不结婚，一见了苏小姐，十五年来的人生观像大地震时的日本房屋。

As the story went, at the age of fifteen Ts'ao Yüan-lang had resolved never to marry. The moment he met Miss Su, however, his views on life for the past fifteen years became shattered like a Japanese house during an earthquake.

(simile + sense added: "became shattered")

Page 216

方鸿渐把信还给唐小姐时，痴钝并无感觉。过些时，他才像从昏厥里醒过来，开始不住的心痛，就像因蜷曲而麻木的四肢，到伸直了血脉流通，就觉得刺痛。

When Fung Hung-chine returned the letters to Miss T'ang, he was dazed and stupefied; some time later, he finally awoke as though from a faint, feeling a continuous pain in his heart. It was like the prickly pain a person feels when his limbs, after having gone numb from being curled up, are stretched out and the blood is once again circulating.

Page 216

昨天囫圇吞地忍受的整块痛苦，当时没工夫辨别滋味，现在，牛反刍似的，零星断续，细嚼出深深没底的回味。

The day before he hadn't had time to feel the hurt he had swallowed in one lump. Now, like a cow chewing its cud, he chewed up in bits and pieces the deep, bottomless aftertaste.

Page 216

奇怪的是，他同时又觉得天地惨淡，至少自己的天地变了相。他个人的天地忽然从世人公共生活的天地里分出来，宛如与活人幽明隔绝的孤鬼，瞧着阳世的乐事，自己插不进，瞧着阳世的太阳，自己晒不到。

But strangely enough he felt at the same time the world had become dull and colorless, and his own world, at least, had changed its appearance, with his private world severed from the public world. Like a lone ghost cut off from the world of the living, he gazed at its joys of which he could not partake and at its sun which did not shine on him.

Page 218

有人失恋了，会把他们的伤心立刻像叫化子的烂腿，血淋淋地公开展览，博人怜悯，或者事过境迁，像战士的金疮旧斑，脱衣指示，使人敬佩。鸿渐只希望能在心理的黑暗里隐蔽着，仿佛害病的眼睛避光，破碎的皮肉怕风。

Some people when jilted will immediately display their broken hearts in public and drip with blood like a beggar's scraped legs to stir pity. Or else, after the whole affair is over, they will pull up their clothes in the manner of a veteran and point it out like an old battle scar to arouse awe and wonder. Hung-chien only hoped he could conceal his scar in the dark recession of his mind, like the infected eyes which shun the light or the torn flesh which fears the wind.

Page 224

那最难措辞的一段话还闷在心里，像喉咙里咳不出来的粘痰，搅得奇痒难搔。

The part that was hardest to say still stayed pent up in side him, like phlegm stuck in the throat, as vexing as an itch that can't be scratched.

Page 226

周家一天也不能住了，只有回到父亲母亲那儿挤几天再说，像在外面挨了打的狗夹着尾巴窜回家。

He couldn't stay at the Chous for another day. He'd just have to go back and crowd in with his parents for a few days, like a dog that's been given a beating outside and comes running back home with its tail between its legs.

Page 226

这两天来，人都气笨了，后脑里像棉花裹的鼓槌在打布蒙的鼓，模糊地沉重，一下一下的跳痛，想不出圆满的遮羞方式，好教家里人猜疑自己为什么突然要回家过不舒服的日子。

In the last two days he's gone numb with anger. It seemed as if a drumstick wrapped with cotton had been beating on a drum in the back of his brain. There was a heavily muffled, throbbing pain, He could think of no wholly satisfactory way of covering his shame that would not arouse his family's suspicions as to why he should suddenly want to come home and live in discomfort.

Page 226

不知怎样，清闲之福会牵起唐小姐，忙把念头溜冰似的滑过，心也虚闪了闪幸未发作的痛。

The idea of leisure somehow reminded him of Miss T'ang; he hurriedly forced the thought out of his mind like one skating over thin ice. His heart also managed to dodge the pain, which luckily

had not yet started up.

Page 234

这两位奶奶现在的身体像两个吃饱苍蝇的大蜘蛛，都到了减少屋子容量的状态，忙得方老太太应接不暇，那两个女用人也乘机吵着，长过一次工钱。

The bodies of these two young wives were by now like two large spiders which have just feasted on flies. Both had reached the state where the capacity of the house had become visibly smaller. Mrs. Fang was left with more work than she could handle, and the two maids decided this was a good time to fuss about a raise, which they got.

Page 234

那庸医以为他广通声气，希望他介绍生意，免不了灌他几回迷汤。这迷汤好比酒，被灌者的量各各不同；遯翁的迷汤量素来不大，给他灌得酒醉似的忘其所以。

The quack, thinking Fang had a wide range of contacts and hoping Fang would introduce some customers to him, inevitably began to flatter Fang. Such "rice gruel" is like alcohol. Everyone has a different capacity for it. Fang Tun-weng's capacity had never been very great, but he was fed so much of it that he had almost become intoxicated, and he quite forgot himself.

Page 238

父母的同情施错了地方，仿佛身上受伤有创口，而同情者偏向皮肉完好处去敷药包布。

His parents' sympathy was misdirected. It was as though one had suffered a wound in the flesh only to have the sympathizer dress and bandage a perfectly healthy part instead.

Page 246

鸿渐正待细看，辛楣出来了，急忙中穿的衣服，钮子还没有扣好，天气热，内心也许有点羞愧，脸涨红得有似番茄。

Hung-chien was just about to take a closer look when Hsin-mei came out, his clothes, thrown on in haste, remained unbuttoned. It was hot, and perhaps he may have been feeling a little embarrassed, for his face was as red as a tomato.

Page 252

一位顾尔廉是高松年的远亲，好像没梦想到会被聘为历史系副教授的，快乐像沸水似的洋溢满桌，对赵李两位尤为殷勤。

Another, Ku Er-chien, a distant relative of Kao Sung-Nien, had apparently never dreamed of being offered a position as associate professor in the History Department, and his happiness overflowed onto the whole table like boiling water. He was particularly courteous to Messrs. Chao and Li.

Page 260

因为豚翁近来闲着无事，忽然发现了自己，像小孩子对镜里的容貌，摇头侧目地看得津津有味。这种精神上的顾影自怜使他写自传、写日记，好比女人穿中西各色春夏秋冬的服装，做出支颐扭颈、行立坐卧种种姿态，照成一张张送人留念的照相。

Having so much leisure time of late, Tun-weng had suddenly discovered himself, like a child who is fascinated with his image in the mirror as he moves his head from side to side, and gazes at himself from the corner of his eye. This spiritual narcissism had prompted him to write an autobiography and keep a diary. It was like a woman who puts on Chinese and Western dresses of all seasons and all colors, strikes every kind of pose, walking, standing, sitting, lying, supporting chin in hand and twisting the neck, and has a picture taken of each to give her friends as a memento.

Page 260

记载并不完全凿空，譬如水泡碰破了总剩下一小滴水。

The records weren't completely concocted out of thin air and were like a water bubble, which leaves a tiny drop of water when it bursts.

Page 262

曾几何时，适才看见的一个已经着色放大了。本来苍白的脸色现在红得像生牛肉，两眼里新织满红丝，肚子肥凸得像青蛙在鼓气，法国人在国际上的绰号是“虾蟆”，真正名副其实，可惊的是添了一团凶横的兽相。

But, in no time at all, this one had become colossal and colorful. His once anemic complexion was now as red as raw beef; his eyes were completely woven over with red silk threads, and his stomach protruded like a puffed up frog. The French are known as “frogs” internationally and it is most appropriate. What was so frightening was that the French policeman had now taken on a vicious, beastly look.

Page 274

我只怕他整个胖身体全化在汗里，像洋蜡烛化成一摊油。

I was afraid his whole plump body would melt into sweat, the way wax candles melt down to a puddle of oil.

Page 274

鸿渐的心那一跳的沉重，就好像货车卸货时把包裹向地下一掼，只奇怪辛楣会没听见。

Hung-chien's heart gave such a heave thump that it sounded like a package hitting the ground when cargo is being unloaded from a truck. He wondered how Hsin-mei could not have heard it.

“那最好！不要提起我，不要提起我。”鸿渐嘴里机械地说着，心里仿佛黑牢里的禁锢者摸索着一根火柴，刚划亮，火柴就熄了，眼前没看清的一片又滑回黑暗里。譬如黑夜里两条船相迎擦过，一个在这条船上，瞥见对面船舱的灯光里正是自己梦寐不忘的脸，没来得及叫唤，彼此早距离远了。这一刹那的接近，反见得睽隔的渺茫。

“Yes, that’s best! Don’t mention anything about me. Don’t mention me.” Said Hung-chien mechanically, feeling like a prisoner in a darkened cell who has come upon a match and lit it, only to have it go out immediately while the space before his eyes slips back into the darkness before he has gotten a good look at it. It was like the moment when two ships scrape by each other in the darkness of night and someone in one ship glimpses an unforgettable face from his dreams in the light of a cabin in the ship opposite, but before he has time to call out, both are already far apart. The one split second of proximity seems instead like an unbridgeable gap.

每句话全船传喊着，雪球似的在各人嘴边滚过，轮廓愈滚愈臃肿。

The yelling of each remark rolled over people’s tongues like a snowball, getting bigger and clumsier as it went and passing from one-end of the boat to the other.

鸿渐一眼瞧见李先生的大铁箱，衬了狭小的船首，仿佛大鼻子阔嘴生在小脸上，使人起局部大于全体的惊奇，似乎推翻了几何学上的原则。

Hung-chine caught sight of Li’s huge metal trunk, which was set off against the small, harrow prow of the launch; the trunk was like a large nose or enormous mouth on a small face, giving the startling impression of the part being larger than the whole, as if violating the rules of geometry.

李先生脸上少了那副黑眼镜，两只大白眼睛像剥掉壳的煮熟鸡蛋。

Without his dark glasses on his face, Li’s large, white eyes looked like two shelled hard-coiled eggs,

李先生本来像冬蛰的冷血动物，给顾先生当众恭维得春气入身，蠕蠕欲活，居然赏脸一笑道：“做大事业的人都相信命运的。我这次出门前，有朋友跟我排过八字，说现在正转运，一路逢凶化吉。”

At first Li seemed like a cold-blooded animal in hibernation, but Ku’s praise in front of everyone sent the warmth of spring into his body, and he wriggled with the signs of life. With a smile unexpectedly gracing his features, he said, “People engaged in great enterprises all believe in fate. Before I left home this time, a friend read my fortune. He said my luck was now changing. ‘Along the way bad luck will turn to good.’ ”

Page 284

顾先生头摆得像小孩子手里的摇鼓道：“哪里话！哪里话！唉！今天太运气！他们住在上海的人真是醉生梦死，怎知道出门有这样的危险。内地是不可不来的。咱们今儿晚上得找个馆子庆祝一下，兄弟作小东。”

Ku's head shock like a child's hand rattle as he replied, "Nonsense! Nonsense! Ai! We've been so lucky today. People living in Shanghai go around in a dream world. How could they know there are such dangers on the road? One shouldn't miss coming to the interior. We should find a restaurant this evening and celebrate a little. It is my treat."

Page 284

鸿渐晚没睡好，今天又累了，邻室虽然弦歌交作，睡眠漆黑一团，当头罩下来，他一忽睡到天明，觉得身体里纤屑蜷伏的疲倦，都给睡眠熨平了，像衣服上的皱纹折痕经过烙铁一样。

Hung-chien had not slept well the night before and was very tired. Despite the intermingling sounds of stringed instruments and singing in the adjoining room, sleep painted everything pitch black. From the moment his head touched the pillow he slept until dawn, feeling that all the weariness curled up within his body had been pressed flat by sleep, the way wrinkles and creases in clothes are pressed out with an iron.

Page 288

这雨愈下愈老成，水点贯串作丝，河面上像出了痘，无数麻瘢似的水涡，随生随灭，息息不停，到雨线更密，又仿佛光滑的水面上在长毛。

The rain grew bolder as it fell, the drops linking together to form a thread. The surface of the river seemed to have broken out with smallpox, as countless pockmarked eddies continuously came and went. When the rain became denser, it seemed as though hair were growing from the smooth, glossy surface of the river.

Page 292

从早晨起，空气闷塞得像障碍着呼吸，忽然这时候天不知哪里漏了个洞，天外的爽气一阵阵冲进来，半黄落的草木也自昏沉里一时清醒，普遍地微微叹息，瑟瑟颤动，大地像蒸笼揭去了盖。

Ever since morning the air had been oppressive, as though it were holding its breath. Suddenly the sky sprang an opening at some point, and the wind outside came rushing in gusts. The yellowing vegetation awoke momentarily from its slumbers, sighing gently and rustling softly. The earth seemed like a steam cooker when the lid is lifted.

Page 292

鸿渐忙叫：“我有个小手电。”打开身上的提箱掏它出来，向地面一射，手掌那么大一圈黄光，无数的雨线飞蛾见火似的匆忙扑向这光圈里来。

Hung-chien called out hurriedly, "I have a small flashlight." He pulled it out from the handbag he was carrying and beamed it at the ground, producing a circle of yellow light the size of one's palm. Countless beads of rain rushed into the circle of light like moths toward a flame.

Page 294

辛楣也累得很，只怕鸿渐鼾声打搅，正在担心，没提防睡眠闷棍似的忽然一下子打他入黑暗底，滤清了梦，纯粹、完整的睡眠。

Hsin-mei was also very tired but was afraid Hung-chien's snoring would disturb him. Just as he was worrying over this, sleep caught him off guard and like a club suddenly knocked him into its dark bottom, a sleep strained of all dreams, pure and complete.

Page 294

一觉醒来，天气若无其事的晴朗，只是黄泥地表示夜来有雨，面粘心硬，像夏天热得半溶的太妃糖，走路容易滑倒。

When they awake, the sky was clear and bright as if nothing had ever happened. Only the yellow earth, sticky on the surface while hard at the core like toffee half-melted in the summer heat, making it slippery underfoot, showed that there had been a heavy rain.

Page 294

顾尔谦的兴致像水里浮的软木塞，倾盆大雨都打它不下，就提议午后游雪窦山。

Ku er-chien, whose enthusiasm was like a cork floating on water that even a heavy downpour couldn't knock over, suggested they take a walk in the Hsüeh-tou Mountains in the afternoon.

Page 296

他的旧法兰绒外套经过浸湿烤干这两重水深火热的痛苦，疲软肥肿，又添上风瘫病；下身的裤管，肥粗圆满，毫无折痕，可以无需人腿而卓立地上，像一对空心的国家柱石；那根充羊毛的“不皱领带”，给水洗得缩了，瘦小蜷曲，像前清老人的辫子。

Li's old flannel overcoat, which had undergone a soaking and baking dry, the two disasters of water and fire, was limp, puffed, and in addition "paralyzed." His trouser legs were thick and perfectly rounded without a single crease, and they could have stood up by themselves like the two hollow pillars of a nation. The imitation wool "wrinkle resistant tie," shrunk by the water, was chin and twisted like an old man's pigtail in Manchu times.

Page 302

这车厢仿佛沙丁鱼罐，里面的人紧紧的挤得身体都扁了。

The bus was like a sardine can. The people were packed in so tightly that their bodies were flattened out.

Page 306

这是辆病车，正害疟疾，走的时候，门窗无不发抖，坐在车梢的人更给它震动得骨节松脱、腑脏颠倒，方才吃的粳米饭仿佛在胃里琤琮跳碰，有如赌场中碗里的骰子。

This was a sick bus, stricken with malaria. When it moved, the doors and windows all shivered. Those sitting in the back of the bus received such a shaking that their bones came loose at the joints and their entrails were turned upside down. The coarse rice they had just eaten rattled and knocked about in their stomachs like dice in the cups at a gambling casino.

Page 308

桌面就像《儒林外史》里范进给胡屠户打了耳光的脸，刮得下斤把猪油。

The table top looked like Fan Chin's face in *The Scholars*⁶ after Butcher Hu had given him a slap. Nearly a catty of lard could have been scraped from it.

6. *Ju-lin wai-shih*: literally, the unofficial history of Confucian scholars, a satiric work of officialdom written from 1743 to 1750 by Wu Ching-tzu (1701-1754).

Page 318

门口桌子上，一叠饭碗，大碟子里几块半生不熟的肥肉，原是红烧，现在像红人倒运，又冷又黑。旁边一碟馒头，远看也像玷污了清白的大闺女，全是黑斑点，走近了，这些黑点飞升而消散于周遭的阴暗之中，原来是苍蝇。

Rice bowls were piled on a table at the entrance along with a few pieces of half-cooked fat meat on a large plate, meat which turned out to be red-cooked pork. Now cold and black, the pork was like a once prosperous man who was down on his luck and had lost his formerly ruddy complexion. Next to this was a plate of steamed bread which, from a distance, looked like a once pure-white virgin who has been soiled. It was covered with black specks and streaks. When one came closer, the black specks flew off and disappeared in the surrounding shadows. In fact, they were flies.

Page 326

这女人尖颧削脸，不知用什么东西烫出来的一头髻发，像中国写意画里的满树梅花，颈里一条白丝围巾，身上绿绸旗袍，光华夺目，可是那面子亮得像小家女人衬旗袍里子用的作料。

The woman had prominent cheekbones and a thin face. Her hair, waved by some unidentifiable instrument, resembled a plum tree in full bloom in a Chinese impressionist painting. Around her neck she wore a white silk scarf and was dressed in a green silk Chinese dress which was dazzlingly resplendent, but shiny like the material high-class girls used for lining.

Page 328

那女人讲了一大串话，又快又脆，像钢刀削萝卜片，大意是：公路车票买不到，可以搭军用运货汽车，她认识一位侯营长，一会儿来看她，到时李先生过去当面接洽。

The woman let out a long stream of words, spoken quickly and crisply, like a steel knife clicing up a turnip, the gist of which was that if one could not get bus tickets, one could get a ride on a

military convoy. She knew a Major Hou who would be coming to see her in a while, and Li could come over then and negotiate with him directly.

Page 330

侯营长有个桔皮大鼻子，鼻子上附带一张脸，脸上应有尽有，并未给鼻子挤去眉眼，鼻尖生几个酒刺，像未熟的草莓，高声说笑，一望而知是位豪杰。

Major Hou had a large orange-peel nose with a face appended to it. The face was complete in every detail and the space for the eyebrows and the nose had not been squeezed out. There were a few pimples on the tip of his nose which **looked like** unripe strawberries. He talked and laughed loudly. One could tell at a glance that he was a heroic type.

Page 332

侯营长的眼睛忽然变成近视，努目注视了好一会才似乎看清了，放机关枪似的说：“好家伙！这是谁的？里面什么东西？这不能带——”

Major Hou's eyes suddenly grew nearsighted, and he stared at the trunk squint-eyed for a long time before he finally seemed to get it into focus. **As though** firing a machine gun he said, "The devil! Whose is that? What's in it? I can't take that ——"

Page 338

这男人油头滑面，像浸油的枇杷核，穿件青布大褂，跟女人并肩而坐，看不出是用人。

With his slick, greasy hair and shiny face, Ah Fu **looked like** an oil-soaked loquat seed. As he was dressed in a blue cotton robe and was sitting next to the woman, one would not have guessed that he was a servant.

Page 340

李先生听他们话中有因，作酸得心似绞汁的青梅，恨不能向那寡妇问个明白，再痛打阿福一顿。

Catching the insinuations behind their remarks, Li's heart turned **as** sour **as** the juice from a green plum. He wished he could have demanded clarification from the widow and given Ah Fu another good smack.

Page 342

阿福威风百倍道：“你有种出来！别像乌龟躲在洞里，我怕了你——”

"Come out here if you have the guts!" shouted Ah Fu with exaggerated authority, "Don't hide in a cave **like** a turtle. You think I'm afraid of you ——"

Page 342

辛楣嘴里的烟斗高翘着像老式军舰上一尊炮的形势，对擦大手掌，响脆地拍一下，握着

拳头道：“我旁观抱不平，又怎么样？”

His pipe sticking up **like** a cannon on an old-fashioned battleship, Hsin-mei rubbed his palms together and clapped them crisply; then clenching his fists, he said, “What if I don’t like what I see?”

Page 352

鸿渐饿得睡不熟，身子**像**没放文件的公事皮包，几乎腹背相贴，才领略出法国人所谓“长得像没有面包吃的日子”还不够亲切；长得像没有面包吃的日子，长得像失眠的夜，都比不上因没有面包吃而失眠的夜那样漫漫难度。

Hung-Chien was too hungry to fall asleep. His body **felt like** an attaché case with no papers in it and his back and stomach were nearly stuck together. He then realized that what the French call “long like a day without bread” (*long comme un jour sans pain*) was nowhere near as bad as a night without sleep because of no bread.

Page 354

鸿渐走前几步，闻到一阵烤山薯的香味，鼻子渴极喝水**似的**吸着，饥饿立刻把肠胃加紧地抽。

Hung-chien walked on a few paces and then caught a whiff of the fragrant smell of roasted sweet potatoes. He breathed in **as though** quenching a powerful thirst, and his hunger immediately constricted his stomach even tighter.

Page 356

鸿渐也去，辛楣嫌他十几天不梳头剃胡子，脸**像**刺猬，头发**像**准备母鸡在里面孵蛋，不许他去。

Hung-chien wanted to go, but Hsin-mei, arguing that he hadn’t combed his hair or shaved his beard for more than ten days and that his face **looked like** a porcupine and his hair **as though** it was fit for a hen to roost on, wouldn’t let him.

Page 358

吃那顿中饭的时候，孙小姐给她的旅伴们恭维得脸**像**东方初出的太阳。

During lunch Miss Sun received so much praise from her traveling companions that her face shone **like** the sun rising in the eastern sky.

Page 358

鸿渐觉得冥冥中有个预兆，这钱是拿不到的了，不干不脆地拖下去，有劲使不出来，**仿佛**要把转动弹簧门碰上似的无处用力。

Hung-chien felt it was a bad omen. They’d never get the money, and it would drag on and on uncertainly, while they were helpless to do anything about it. **It was like** running into a revolving door and having nothing to push against.

Page 360

顾先生三杯酒下肚，嘻开嘴，千金一笑地金牙灿烂，酒烘得发亮的脸探海灯似的向全桌照一周，道：“我们这位李先生离开上海的时候，曾经算过命，说有贵人扶持，一路逢凶化吉，果然碰见了你们两位，萍水相逢，做我们的保人，两位将来大富大贵，未可限量——赵先生，李先生，咱们五个人公敬他们两位一杯，孙小姐，你，你，你也喝一口。”

After downing three cups of wine, Ku opened his mouth and, with his gold teeth sparkling in a lavish smile and his face, which shone brightly from the wine, beaming all around the table like a searchlight, said, “When our Mr. Li here left Shanghai, he had his fortune told. It was said that some ‘noble person’ would come to his aid and turn bad luck to good fortune along the way. Sure enough, we met the two of you quite by accident and you acted as our guarantors. In the future both of you will surely be rich and important beyond all bounds. Mr. Chao, Mr. Li, let’s all five of us drink a toast to them. Miss Sun, you, you drink a swallow too.”

Page 360

孙小姐满以为“贵人”指的自己，早低着头，一阵红的消息在脸上透漏，后来听见这话全不相干，这红像暖天向玻璃上呵的气，没成晕就散了。

Miss Sun, who had thought for sure that the “noble person” referred to herself, had lowered her head, blushing red. When subsequently she heard the remark had nothing to do with her, like breath puffed against a pane of glass on a warm day, the redness vanished before forming a mist.

Page 360

那位女同志跟她的朋友虽然是民主国家的公民，知道民为贵的道理，可是受了这封建思想的恭维，也快乐得两张酒脸像怒放的红花。

As citizens of a democratic republic the woman comrade and her friend knew the doctrine of “the people are noble,” but when they heard this feudalistic flattery, their wine-flushed faces beamed happily like crimson flowers in full bloom.

Page 362

店周围浓烈的尿尿气，仿佛这店是棵菜，客人有出肥料灌溉的义务。

All around the inn was the heavy stench of urine and excrement, as though the inn were a plant for which it was the guests’ duty to provide fertilizer and irrigation.

Page 362

这是暮秋天气，山深日短，云雾里露出一线月亮，宛如一只挤着的近视眼睛。

It was late autumn, and deep in the mountains the days were short. A ray of moonlight showed through the clouds like a squinting, nearsighted eye.

Page 362

少顷，这月亮圆得什么都粘不上，轻盈得什么都压不住，从蓬松如絮的云堆下无牵挂地浮出来，原来还有一边没满，像被打耳光的脸肿着一边。

After a moment the moon, too round and smooth for anything to stick to it and too light and nimble to be held down, floated out unencumbered from the mass of tousled, fluff-like clouds. One side was not yet full, like a face swollen up on one side from a slap.

Page 366

鱼肝油丸当然比仁丹贵，但已打开的药瓶，好比嫁过的女人，减了市价。

God liver oil capsules were of course more expensive than *Jen-tan*, but then an opened bottle was like a woman who'd been married before – its market value dropped.

Page 366

她像睡着了，脸上泪渍和灰尘，结成几道黑痕；幸亏年轻女人的眼泪还不是秋冬的雨点，不致把自己的脸摧毁得衰败，只像清明时节的梦雨，浸肿了地面，添了些泥。

She seemed to have fallen asleep; the tearstains and dust on her face had congealed into several black streaks. Fortunately, a young girl's tears aren't yet like the raindrops of autumn or winter. They don't bring destruction and ruin to the face, but are more like the steady rains of early April, which soak and swell the ground, making it muddier.

Page 366

从界化陇到邵阳这四五天里，他们的旅行顺溜像缎子，他们把新发现的真理挂在嘴上说：“钱是非有不可的。”

The four or five days of their journey from Chieh-hualung to Shaoyao were as smooth as satin. On their lips was the newly discovered truth: “Money is an absolute necessity.”

Page 368

鸿渐倦极，迷迷糊糊要睡，心终放不平稳，睡四面聚近来，可是合不拢，仿佛两半窗帘要接缝了，忽然拉链梗住，还漏进一线外面的世界。

Hung-chien was extremely tired and sleepy, but his mind would not settle down. Sleep gathered in on all sides but did not close up, like two halves of a window curtain that are about to join when suddenly the cord becomes stuck, letting through a thread of the outside world.

Page 368

鸿渐本能地身子滚开，意识跳跃似的清醒过来，头边一声叹息，轻微得只像被遏抑的情感偷偷在呼吸。

Hung-chien instinctively rolled aside and then was immediately wide-awake. He heard a sigh by his head, very faint like a suppressed emotion escaping as a furtive breath.

Page 372

“撇下一切希望罢，你们这些进来的人！”虽然这么说，按捺不下的好奇心和希冀像火炉上烧滚的水，勃勃地掀动壶盖。

“All hope abandon, ye who enter here!” In spite of this, an irrepressible curiosity and anticipation, like water boiling on the stove, pushed up against the lid of the kettle.

Page 376

不幸的是，科学家跟科学不大相同；科学家像酒，愈老愈可贵，而科学像女人，老了便不值钱。

Unfortunately, there is a world of difference between a scientist and science. A scientist is like wine. The older he gets, the more valuable he is, while science is like a woman. When she gets old, she's worthless.

Page 376

高校长肥而结实的脸像没发酵的黄面粉馒头，“馋嘴的时间”（*Edax Vetustas*）咬也咬不动他，一条牙齿印或皱纹都没有。

Kao Sung-nien's fat but firm face was like an unleavened millet-flour steamed bread. “Voracious time” (*Edax Vetustas*) could not make a dent on it. There was not a single tooth mark or crease.

Page 382

同路的人，一到目的地，就分散了，好像是一个波浪里的水打到岸边，就四面溅开。

When travelers reach their destination, they disperse like the wave splashing in all directions upon reaching shore.

Page 384

梅亭一言不发，向椅子里坐下，鼻子里出气像待开发的火车头。

Without a word, Li sat down on a chair, his nostrils blowing out air like a locomotive getting ready to pull out.

Page 390

可是方鸿渐像鱼吞了饵，一钓就上，急接口说：“高先生电报上招我来当教授，可是没说明白什么系的教授，所以我想问一问？”

But like a fish swallowing bait, Fang Hugn-chien was hooked at once, and quickly went on, “Your telegram appointed me professor, but didn't say in which department I was to teach, so I'd like to ask about that.”

Page 394

一切图书馆本来像死用功的人大考时的头脑，是学问的坟墓；这图书馆倒像个敬惜字纸的老式慈善机关，若是天道有知，办事人今世决不遭雷击，来生一定个个聪明，人人博士。

All libraries, like the brains of a drudge at examination time, are graveyards of learning. This library, however, was like an old-fashioned charitable organization which cherished the written word. If heaven knew of it, those in charge in this generation would never be struck by lightning and in the next life would surely all be intelligent and influential.

Page 404

子潇听话中有因，像黄泥里的竹笋，尖端微露，便想盘问到底。

When Lu Tzu-hsiao realized that there was something more behind all this, like bamboo spouts just barely revealing their pointed tips in the earth, he wanted to get right to the bottom of it.

Page 404

适才陆子潇的话倒仿佛一帖药，把心里的鬼胎打下一半。

Lu's remark just now, however, had been like a dose of medicine half easing the shame in his heart.

Page 404

当然新添上一种不快意，可是这种不快意是透风的，见得天日的，不比买文凭的事像谋杀灭迹的尸首，对自己都要遮掩得一丝不露。

Of course, this added a new uneasiness, but this kind of uneasiness was out in the open and exposed to the sunlight, not like the business of the bought diploma, every trace of which, like a corpse in a murder case, had to be hidden even from himself.

Page 406

不轻易开口的人总使旁人向他满腹深藏着智慧，正像密封牢锁的箱子，一般人总以为里面结实实都是宝贝。

People who don't talk readily are apt to give others the impression that they are packed with wisdom, just as a locked, tightly sealed chest is assumed to be crammed with treasure.

Page 406

韩学愈似乎脸色微红，像阴天忽透太阳。

Han seemed to redden slightly, like the sun suddenly showing through on a cloudy day.

Page 406

韩学愈虽然不说话，款客的动作极周到；韩太太虽然相貌丑，红头发，满脸雀斑，像面饼上苍蝇下的粪，而举止活泼得通了电似的。

Though Han Hsüeh-yü did not say much, he was a thoughtful host. Mrs. Han was very homely with her red hair and freckled face, which **looked like** flyspecks on a cake, but her manner was so lively that she seemed electrifying.

Page 406

聚在一起，动不动自己冒犯人，或者人开罪自己，**好像**一只只刺猬，只好保持着彼此间的距离，要亲密团结，不是你刺痛我的肉，就是我擦破你的皮。

When he's with other people, he is forever offending or being offended. **As** with porcupines, each one just has to keep a distance from the others. If they get closer, this one will be sticking that one's flesh, or that one will be scraping this one's skin.

Page 416

因为这门功课容易，他们选它；也因为这门功课容易，他们瞧不起它，**仿佛**男人瞧不起容易到手的女人。

They chose it because it was easy, and because it was easy, they looked down on it the way men look down on easy-to-get women.

Page 416

到第二星期，他发现五十多学生里有七八个缺席，这些空座位**像**一嘴牙齿忽然掉了几枚，留下的空穴，看了心里不舒服。

By the second week he discovered that of the fifty-odd students, seven or eight were absent. Those empty seats **were like** the empty gaps in a mouth after several teeth have been lost. They gave one an uncomfortable feeling.

Page 418

这**好像**衣料的尺寸不够而硬要做成称身的衣服。自以为预备的材料很充分，到上课才发现自己讲得收缩不住地快，笔记上已经差不多了，下课铃还有好一会才打。

It **was like** trying to make clothes out of a piece of material that is not big enough. He thought he had prepared sufficient material, only to find when he got to class that as he spoke, it shrank away faster than he could stop it. When he had just about reached the end of his notes, the dismissal bell was still a long way off.

Page 418

一片无话可说的空白时间，**像**白漫漫一片水，直向开足马达的汽车迎上来，望着发急而又无处躲避。

An empty stretch of time in which there was nothing to say approached **like** a white torrent of rushing water heading toward a car driven at full throttle. He stood watching in panic with no place to escape.

Page 420

事实上，一个人的缺点正像猴子的尾巴，猴子蹲在地面的时候，尾巴是看不见的，直到他向树上爬，就把后部供大众瞻仰，可是这红臀长尾巴本来就有，并非地位爬高了的新标识。

He didn't realize that a person's shortcomings are just like a monkey's tail. When it's squatting on the ground, its tail is hidden from view, but as soon as it climbs a tree, it exposes its backside to everyone. Nevertheless, the long tail and red bottom were there all the time. They aren't just a mark of having climbed to a higher position.

Page 442

你像外国人所说的狗，叫得凶恶，咬起人来并不厉害。

You're like the dog described by foreigners: It's all bark and no bite.

Page 450

那张呈文，牢牢地贴在他意识里，像张粘苍蝇的胶纸。

It stuck firmly in his consciousness like a piece of sticky flypaper.

Page 452

谁知道没有枪杆的人，胡子也不像样，又稀又软，挂在口角两旁，像新式标点里的逗号，既不能翘然而起，也不够飘然而袅。

For some reason people who don't bear arms can never really grow a proper-looking mustache; it is either too sparse or limp or droops downward from either side of the mouth like commas in Western-style punctuation, neither arching upward nor curling gracefully.

Page 452

星相家都说他是“木”命“木”形，头发和胡子有如树木的枝叶，缺乏它们就表示树木枯了。

Astrologers all said he was “wood-fated” and “wood-shaped”. Hair and mustache are like the branches and leaves of a tree. When they are missing, it means the tree has withered.

Page 454

亏得做官的人栽筋斗，宛如猫从高处掉下来，总能四脚着地，不致太狼狈。

Fortunately, when officials take a tumble, like cats which always land on all fours, they never end up in any great distress.

Page 458

冬天的溪水涸尽，溪底堆满石子，仿佛这溪新生的大大小小的窝卵。

The stream was dried up in the winter, leaving the stream bed filled with a pile of rocks like a nest of eggs in assorted sizes newly laid by the stream.

Page 462

你们新回国的单身留学生，像新出炉的烧饼，有小姐的人家抢都抢不匀呢。

You newly returned single student **are like** sesame buns fresh out of the oven. For people with daughters, there aren't enough of you to go around.

Page 472

范小姐发现心里有秘密，跟喉咙里有咳嗽一样的痒得难熬。

Miss Fan discovered that when she had a secret, the itch to tell it **was as** hard to bear **as** a cough in the throat.

Page 478

惊骇像牙医生用的口撑，教她张着嘴，好一会上下腭合不拢来。

Her shock **was like** a dentist's probe, which kept her mouth open so wide that for a long moment her upper and lower jaws were unable to join together.

Page 484

鸿渐情感像个漩涡。

Hung-chien's emotions **were like** a whirlpool.

Page 486

高校长让范小姐，范小姐只是笑，身子像一条饴糖粘在椅子上。

Kao then offered his seat to Miss Fan, but she could only giggle, her body glued to the chair **like** a piece of sticky candy.

Page 486

校长没法，说：“好，好！天下大势，合久必分，分久必合，”呵呵大笑，又恭维范小姐漂亮，喝了一口酒，刮得光滑的黄脸发亮像擦过油的黄皮鞋。

In resignation, the president said, “All right, then! In all great events under heaven, what is long together must come apart, and what is long apart must come together,” and laughed heartily. He then told Miss Fan how pretty she looked and took a swallow of wine. With that, his smoothly shaven yellow face shone **like** a pair of freshly polished leather shoes.

Page 496

女人涂脂抹粉的脸，经不起酒饭蒸出来的汗气，和咬嚼运动的震撼，不免像黄梅时节的墙壁。

The women's rouged and powdered faces, unable to withstand the perspiration steamed out by the food and wine and the vibrations from the exercise of chewing, **resembled** the walls during the rainy season.

Page 496

范小姐虽然斯文，精致得恨不能吃肉都吐渣，但多喝了半杯酒，脸上没涂胭脂的地方都作粉红色，仿佛外国肉庄里陈列的小牛肉。

Although Miss Fan was so refined and elegant, yet even she would have liked to spit out the dregs of her meat, and after half a cup of wine too much, the unrouged portion of her face was as pink as the veal displayed in foreign butcher shops.

Page 504

孙小姐和陆子潇通信这一件事，在鸿渐心里，仿佛在复壁里咬东西的老鼠，扰乱了一晚上，赶也赶不出去。

Miss Sun's correspondence with Lu Tzu-hsiao weighed on Hung-chien's mind like a rat gnawing on something in the walls. He was disturbed by it all evening and couldn't stop thinking about it.

Page 504

不料下午打门进来的就是她，鸿渐见了她面，心里的怨气像宿雾见了朝阳，消散净尽。

That afternoon, much to his surprise, there was a knock on his door and in she came. At the sight of her all the ill will in Hung-chien's heart dissolved like the nighttime mist under the morning sun.

Page 506

一句话的意义，在听者心里，常像一只陌生的猫到屋里来，声息全无，过一会儿“喵”一叫，你才发觉它的存在。

The significance of a remark in the listener's mind is often like a strange cat, which enters the room without making a sound. You don't notice its presence until it gives a "mew".

Page 506

心里一阵嫉妒，像火上烤的栗子，热极要迸破了壳。

The pang of jealousy he felt inside was like a chestnut roasting on a fire about to burst from its shell in the extreme heat.

Page 508

孙小姐的怒容使鸿渐不敢看她，脸爆炸似的发红，又像一星火落在一盆汽油面上。

Such an expression of rage came over Miss Sun's face that Hung-Chien did not dare look at her. Her face turned completely red as quickly as a bucket of gasoline when a spark is dropped into it.

Page 512

两个人在一起，人家就要造谣言，正如两根树枝相接近，蜘蛛就要挂网。

Whenever two people get together, somebody always starts a rumor **just like the way** a spider spins a web whenever two tree branches meet.

Page 512

楼梯上一阵女人笑声，一片片脆得**像**养花的玻璃房子塌了，把鸿渐的反省打断。

A peal of feminine laughter along with footsteps clattering on the stairs **like** a greenhouse collapsing interrupted Hung-chien's thoughts.

Page 516

有时，这种年辈意识比阶级意识更鲜明。随你政见、学说或趣味如何相同，年辈的老少总替你隐隐分了界限，**仿佛**磁器上的裂纹，平时一点没有什么，一旦受着震动，这条裂纹先扩大成裂缝。

At times this kind of generation consciousness is even sharper than classconsciousness. No matter how similar your political views, theories, and tastes are to your students', there are subtle differences between you and them just **like** cracks in pottery. Under ordinary circumstances they don't mean much, but once given a jolt, the cracks will widen into fissures.

Page 518

这种抱行政野心的人最靠不住，捧他上了台，自己未必有多大好处；**仿佛**洋车夫辛辛苦苦把坐车人拉到了饭店，依然拖着空车子吃西风，别想跟他进去吃。

People who harbored such administrative ambitions were the least reliable, and there wasn't necessarily anything he himself could gain by helping Old Wang to succeed. **It was like** the rickshaw boy who pulls his passenger up to a restaurant after much pain and effort, and then is still left to drag along his empty rickshaw, feeding on the west wind, with never a thought of going in to eat with him.

Page 520

汪先生取出嘴里的香烟，指路针**似的**向四方指点道：“这风景不坏。‘阅世长松下，读书秋树根’；等内人有兴致，请她画这两句诗。”

Wang Ch'u-hou took the cigarette from his mouth, and pointing with it all around him **like** a compass, said, "The scenery here isn't bad. 'Living at the foot of the tall pines, /Studying by the roots of the autumn trees.' When my wife feels up to it, I'll ask her to paint those two lines of poetry."

Page 532

高松年的脸**像**虾蟹在热水里浸了一浸，说道：“那么，我希望你你为他守秘密。说了出去，对他——呃——对学校都不大好。”

Kao's face **looked like** a shrimp or crab after being dipped in hot water. "Then I hope you'll keep it a secret for him. If you were to let it, it wouldn't be too good for him – uh – for the school.

Page 540

韩学愈得到鸿渐停聘的消息，拉了白俄太太在家里跳跃的像青蛙和蛇蚤。

When Han Hsüeh-yü heard that Hung-chien's contract was not to be renewed, he grabbed his White Russian wife and they hopped around the house like a frog and a flea.

Page 544

高松年的工夫还没到家，他的笑容和客气仿佛劣手仿造的古董，破绽百出，一望而知是假的。

Kao had not quite perfected his skills. His smile and politeness were like poorly copied antiques. The flaws showed all over, and one could tell at a glance that they were fakes.

Page 544

他知道他们来意是探口气，便一字不提，可是他们精神和说话里包含的惋惜，总像圣诞老人放在袜子里的礼物，送了才肯走。

He knew they came to feel him out, so he never mentioned a word about his contract. But the pity in their words and expression was like the gifts Santa Claus puts in the Christmas stockings: They wouldn't leave till they had been delivered.

Page 552

并且，请吃饭好比播种子：来的客人里有几个是吃了不还请的，例如最高上司和低级小职员；有几个一定还席的，例如地位和收入相等的同僚，这样，种一顿饭可以收获几顿饭。

Inviting someone for dinner is like sowing seeds. Among the guests there would be some who would not return the invitation, such as one's superiors or low-ranking clerks, and some who most certainly would, such as one's peers with the same rank and income. Thus, for every meal sown, a harvest of several could be reaped.

Page 552

一切机关的首长上办公室，本来像隆冬的太阳或者一生里的好运气，来得很迟，去得很早。

In the office hours they keep, heads of organizations are like the midwinter sun or that once-in-a-lifetime stroke of luck: they come late and leave early.

Page 554

去后的毁誉，正跟死后的哀荣一样关心而无法知道，深怕一走或一死，像洋蜡烛一灭，留下的只是臭味。

A person's postdeparture reputation is just like posthumous honors: One can be concerned for it but do nothing about it, fearing that one's departure or death, like a wax candle, will leave nothing behind but a bad odor when it goes out.

Page 558

两人第一次坐飞机，很不舒服，吐得像害病的猫。

It was the first time either of them had been on an airplane, and they had a very uncomfortable time of it, throwing up like sick cats.

Page 566

辛楣不理睬，叫西崽把他的西装上衣取来，掏出皮夹，开矿似的发掘了半天，郑重拣出一张小相片，上面一个两目炯炯女孩子，表情非常严肃。

Without responding, Hsin-mei told the waiter to bring him his suit jacket, took out his wallet, and looked around for a long time as though digging a mine, then solemnly drew out a small photograph of a bright-eyed girl with a very serious expression on her face.

Page 568

自己这一年来，牢骚满腹，一触即发；因为一向不爱听人家发牢骚，料想人家也未必爱听自己的牢骚，留心管制，像狗戴了嘴罩，谈话都不痛快。

All year had been full of complaints, which could be set off at the slightest aggravation. Since he had never liked hearing other people complain, he assumed other people didn't care to hear him complain either. He was therefore careful to control himself; so like a dog with a muzzle, he could never speak out freely.

Page 570

假如再大十几岁，到了回光返照的年龄，也许又会爱得如傻如狂了，老头子恋爱听说像老房子着了火，烧起来没有救的。

If he were ten or fifteen years older and reached the moment of "twilight brightness," maybe he could fall foolishly and madly in love. An old man's love was said to be like an old house set ablaze. Once it started burning, there was no saving it.

Page 572

柔嘉自从鸿渐去后，不舒服加上寂寞，一肚子的怨气，等等他不来，这怨气放印子钱似的本上升利，只等他回来了算账。

When Hung-chien left, loneliness was added to Jou-chia's discomfort, and she was filled with resentment. After she waited and waited and he still hadn't come, her resentment grew with interest at seemingly usurious rates, and she waited for his return just so she could settle accounts.

Page 572

辛楣一来，就像阎王派来的勾魂使者，你什么都不管了。

As soon as Hsin-mei got here as though he were a messenger sent by the King of Hades⁴, you became oblivious to everything else.

4. Someone bewitching enough to have “sucked away” another person’s soul.

Page 582

旗袍掺和西式，紧俏伶俐，袍上的花纹是大红浅绿横条子间着白条子，花得像欧洲大陆上小国的国旗。

Her dress, partly Western in style, was close-fitting and smart. It was in a design of pale red light green horizontal stripes with white stripes in between, as colorful as the flags of small European countries.

Page 586

她站起来，提了大草帽的缨，仿佛希腊的打猎女神提着盾牌，叮嘱赵老太太不要送，对辛楣说：“我要罚你，罚你替我拿那两个纸盒子，送我到门口。”

Wen-wan stood up and picked up the straw hat by the tassel like the Greek huntress Diana taking up her shield. She enjoined Mrs. Chao not to see her out, then said to Hsin-mei, “I’m going to punish you by having you take those two cartons and see me to the door.”

Page 590

鸿渐郁勃的心情像关在黑屋里的野兽，把墙壁狠命的撞、抓、打，但找不着出路。

His anxious frame of mind was like a wild animal caged in a dark room, frantically ramming, clawing, beating against the walls, trying to find a way out.

Page 594

忙翻箱子，掏口袋，找不见那张收条，急得一身身的汗像长江里前浪没过，后浪又滚上来。

He hurriedly went through his suitcases and pulled out his pockets but could find it nowhere. In his anxiety, he broke out in wave after wave of sweat, which rolled over each other like waves on the Yangtze River.

Page 596

这次吵架像夏天的暴风雨，吵的时候很利害，过得很快。

This quarrel was like a summer rainstorm – severe while it lasted but over very quickly.

Page 596

鸿渐发议论道：“譬如咱们这次同船的许多人，没有一个认识的。不知道他们的来头，为什么不先不后也乘这条船，以为这次和他们聚在一起是出于偶然。假使咱们熟悉了他们的情形和目的，就知道他们乘这只船并非偶然，和咱们一样有非乘不可的理由。这好像开无线电。你把针在面上转一圈，听见东一个电台半句京戏，西一个电台半句报告，忽然又是半句外国歌啦，半句昆曲啦，鸡零狗碎，凑在一起，莫名其妙。可是每一个破碎的片段，在它本电台广播的节目里，有上文下文，并非胡闹。你只要认定一个电台听下去，就了解它的意义。我们彼此往来也如此，相知不深的陌生人——”

“Take all the people with us here on this ship, for instance,” he said, launching forth. “We don’t have a single acquaintance among them. We don’t know where they came from or why they took this particular ship, and we assume it’s just an accident that brought us all here together. But if we got to know their circumstances and destinations, then we’d realize that their taking this boat wasn’t accidental at all, that they have reasons for taking this one just like us. It’s like turning on the radio. You give the dial a turn and catch a phrase of Peking opera from this radio station, a phrase of an announcement from that one, and then suddenly a phrase of a foreign song, a melody – bits and pieces which make no sense when all brought together. But each broken fragment has a context in the program being broadcast on that radio station and isn’t just nonsense. All you have to do is tune in to one particular station, and you’ll understand its meaning. Dealing with other people is just like that. Strangers we don’t know very well –”

Page 596

回家只像半生的东西回锅，要煮一会才会熟。

Returning home is just like returning something half-cooked to the pot. It has to be stewed a little longer before it becomes tender.

Page 600

方遯翁看完信，叫得像母鸡下了蛋，一分钟内全家知道这消息。

When Fang Tun-weng finished reading the letter, he cackled like a hen that has just laid an egg, and within one minute the whole family had learned the news.

Page 602

年轻人做事总是一窝蜂似的，喜欢凑热闹。

The way the young people do things they are like a swam of bees; they all like to get in on the excitement.

Page 612

一向和家庭习而相忘，不觉得它藏有多少仇嫉卑鄙，现在为了柔嘉，稍能从局外人的立场来观察，才恍然明白这几年来兄弟妯娌甚至父子间的真情实相，自己有如蒙在鼓里。

He’d been too accustomed to his family all along to realize how much enmity and meanness lay underneath. Now because of Jou-chia he could observe it a little from an outsider’s vantage point, and he suddenly realized what had really been going on all these years among his brothers and sisters-in-law and even between father and son. He had been living in a dream world.

Page 614

二奶奶三奶奶打扮得淋漓尽致，天气热，出了汗，像半融化的奶油喜字蛋糕。

Second Daughter-in-law and Third Daughter-in-law had done thorough makeup jobs which, because they had perspired so much in the heat, **looked like** the half-melted “happiness” character on wedding cakes.

Page 616

这句话**像**空房子里的电话铃响，无人接口。

Like a telephone ringing in an empty house, the remark was unanswered.

Page 618

只听得阿丑半楼梯就尖声嚷痛，厉而长**像**特别快车经过小站不停时的汽笛，跟着嚎啕大哭。

All that could be heard were Ah Ch'ou's sharp cries of pain from half way up the stairs, shrill and prolonged **like** the whistle of an express train passing through a small station without stopping. These were followed by loud wails and bawling.

Page 622

父母兄弟不用说，朋友要绝交，用人要罢工，只有太太**像**荷马史诗里风神的皮袋，受气的容量最大，离婚毕竟不容易。

Friends will break off and servants will go on strike, not to mention parents and brothers. Only a wife, **like** the Wind God's leather bag in Homer's epic poem, has such a tremendous capacity for taking in hot air, for divorce after all is not easy.

Page 622

但她比鸿渐有涵养，每逢鸿渐动了真气，她就不再开口。她**仿佛**跟鸿渐抢一条绳子，尽力各拉一头，绳子迸直欲断的时候，她就凑上几步，这绳子又松软下来。

But she had more forbearance than Hung-chien. Whenever Hung-chien began to get really angry, she would simply stop and not say another word. It was **as if** she and Hung-chien were having a tug of war with a piece of rope, each pulling with all his might on one end. When the rope grew so taut it was about to snap, she would take a few steps closer and let the rope go slack.

Page 622

回上海以前的吵架，随吵随好，**宛如**富人家的饭菜，不留过夜的。

Before they returned to Shanghai, they would make up a quarrel soon afterward, **like** a rich family's food which isn't kept overnight.

Page 622

有一次斗口以后，柔嘉半认真半开玩笑地说：“你发起脾气来就**像**野兽咬人，不但不讲道理，并且没有情分。你虽然是大儿子，我看你的父亲母亲并不怎样溺爱你，为什么这样任性？”

After one fight, Jou-chia said half in earnest and half in jest, "When you get angry, it's like a wild beast biting someone. You not only won't listen to reason, you don't even have any feeling. You're the eldest son, but I can see your father and mother never spoiled you in any way. Why are you so unrestrained?"

Page 624

鸿渐每见她一次面，自卑心就像战时物价又高涨一次。

Whenever Hung-chien met her, his feelings of inferiority rose like wartime commodity prices.

Page 626

拥挤里的孤寂，热闹里的凄凉，使他像许多住在这孤岛上的人，心灵也仿佛一个无凑畔的孤岛。

The loneliness in the crowds and the desolateness amidst all the excitement made him feel like many other people living on this solitary island. His mental state too was like a solitary, isolated island.

Page 626

物价像吹断了线的风筝，又像得道成仙，平地飞升。

In Shanghai, commodity prices, like a kite with its string broken in the wind, soared high above the ground as though they had achieved Nirvana and immortality.

Page 628

贫民区逐渐蔓延，像市容上生的一块癣，政治性的恐怖事件，几乎天天发生，有志之士被压迫得慢慢像西洋大都市的交通路线，向地下发展，地底下原有的那些阴毒暧昧的人形爬虫，攀附了他们自增声价。

Slums gradually spread like ringworm over the face of the city. Political terrorist incidents occurred nearly every day. Men of good will were so depressed that, like the transportation lines in major Western cities, they slowly began to go underground, while the dark, insidious reptiles in human form, which had been underground all along, boosted their prestige by latching on to them.

Page 650

鸿渐先听她有“讨厌话”相劝，早像箭猪碰见仇敌，毛根根竖直，到她说完，倒不明白她的意思，正想发问，柔嘉忙说：“Auntie，他对我很好，谁说他欺负我，我也不是好欺的。”

When Hung-chien heard her say she had something unpleasant to say to him, he bristled up like a porcupine at the sight of an enemy. When she had finished, however, he didn't understand what she meant, and was just about to ask, when Jou-chia said quickly, "Hung-chien is very nice to me. Who said he bullies me? I'm not so easily bullied after all."

Page 668

“我呢？”柔嘉脸上不露任何表情，像下了百叶窗的窗子。鸿渐知道这是暴风雨前的静寂。

“What about me?” she said, her face expressionless. It was like a window with the Venetian blinds drawn. Hung-chien knew this was the lull before the storm.

Page 672

柔嘉脸红得像斗鸡的冠，眼圈也红了，定了定神，再说：“我是个年轻女孩子，大学刚毕业，第一次做事，给那些狗男学生欺负，没有什么难为情。不像有人留学回来教书，给学生上公呈要撵走，还是我通的消息，保全他的饭碗。”

Her face flushed as red as the comb on a fighting cock, and the rims of her eyes also turned red. She stopped to collect herself, then said, “I was a young girl, just out of college on my first job. Getting bullied by those men-student dogs is nothing to feel ashamed of. It’s not like a returned student who turned into a teacher whose dismissal was demanded by the students. It was the information I passed along that saved his job.”

Page 682

忽然联想到自己正像他篮里的玩具，这个年头儿没人过问，所以找职业这样困难。

It suddenly occurred to him that he himself was just like the toys in that basket. No one showed any interest in him these days either, which was why it was so difficult to get a job.

Page 682

他走得肚子饿了，挑一家便宜的俄国馆子，正要进去，伸手到口袋一摸，钱袋不知去向，急得在冷风里微微出汗，微薄得不算是汗，只譬如情感的蒸气。

By that time he had become hungry. He chose a cheap Russian restaurant and was about to go in when he dug his hand into his pocket to feel around and found his wallet was missing. In agitation, he perspired lightly in the chill wind, so lightly it was more like emotional steam let off than sweat.

Page 686

鸿渐的愤怒像第二阵潮水冒上来，说：“这是不是你那位好姑母传受你的秘诀？‘柔嘉，男人不能太spoil的，要饿他，冻他，虐待他。’”

Hung-chien’s anger surged forth inside him like a second ride of water and he asked, “Is that a secret that dear aunt of yours passed on to you? ‘Jou-chia, a man shouldn’t be spoiled to much. you must starve him, freeze him, and abuse him.’”

Page 690

每个字像鞭子打一下，要鞭出她丈夫的胆气来，她还嫌不够狠，顺手抓起桌上一个象牙梳子尽力扔他。

Each word struck **like** a lash meant to whip up her husband's courage. Then as though feeling this weren't enough, she grabbed an ivory comb from the table and hurled it at him with all her strength.

Page 692

头脑里，情思弥漫纷乱**像**个北风飘雪片的天空。

His thoughts churned chaotically in his brain **like** snowflakes whirling about in the north wind.

Page 692

肚子饿的人会发火，不过这火**像**纸头烧起来的，不会耐久。

A hungry person can burn with anger, but **like** a fire fed on paper, it doesn't last long.

Page 694

心里又生希望，**像**湿柴虽点不着火，而开始冒烟，似乎一切会有办法。

Hope rose again in his heart, **like** damp firewood which won't catch fire but has begun to smoke, and it seemed everything would work out.

Page 694

不知不觉中黑地昏天合拢、裹紧，**像**灭了灯的夜，他睡着了。

Before he knew it, dark earth and hazy sky merged and wrapped tight. He fell asleep **like** a night when all the lights have gone out.

Page 694

最初睡得脆薄，饥饿**像**镊子要镊破他的昏迷，他潜意识挡住它。

At first his sleep was brittle. His hunger tried to nip through his stupor **like** a pair of forceps, but he subconsciously blocked it.

Appendix II: *An Yu* Selected from *Weicheng* and *Fortress Besieged*

Page 12

我们都是老古董了，总算这次学个新鲜。

We are already antique. At least we've learned something new this time..

Page 12

昨天孙先生跟他讲赌钱手运不好，他还笑呢。他说孙先生在法国这许多年，全不知道法国人的迷信：太太不忠实，偷人，丈夫做了乌龟，买彩票准中头奖，赌钱准赢。

Yesterday Mr. Sun was telling Mr. Fang about his poor luck in gambling, and Mr. Fang just laughed at him for having been in France all these years and not knowing anything about the French superstition; Mr. Fang said that if the wife is unfaithful and has an affair, the husband is sure to take first prize if he buys a lottery ticket, and he is sure to win if he gambles.

Page 14

有人叫她“熟食铺子”(charcuterie)，因为只有熟食店会把那许多颜色暖热的肉公开陈列，又有人叫她“真理”，因为据说“真理是赤裸裸的”。鲍小姐并未一丝不挂，所以他们修正为“局部的真理”。

Some called her a *charcuterie* – a shop selling cooked meats – because only such a shop would have so much warm-cooked flesh on public display. Others called her “Truth,” since it is said that “the truth is naked.” But Miss Pao wasn't exactly without a stitch on, so they revised her name to “Partial Truth.”

Page 64

现在万里回乡，祖国的人海里，泡沫也没起一个——不，承那王主任笔下吹嘘，自己也被吹成一个大肥皂泡，未破时五光十色，经不起人一搨就不知去向。

His return home from thousands of miles away hadn't raised a single fleck of froth on the sea of his fellow countrymen. Now, thanks to all the blather spewing out of Chief-secretary Wang's pen, he had been blown up into a big soap bubble, bright and colorful while it lasted but gone at a single jab.

Page 92

丈夫是女人的职业，没有丈夫就等于失业，所以该牢牢捧住这饭碗。

Husbands are women's careers. Not having a husband is like being unemployed, so she has to hold tightly to her “rice bowl”.

Page 92

... 我宁可他们瞧不起我，骂我饭桶。

*I'd rather have them scorn me and call me "rice bucket."*³³

33. An expression which means a good-for-nothing, a person who does no more than consume rice.

Page 148

唐小姐道：“表姐书里讲的诗人是十八根脱下的头发，将来曹先生就像一毛不拔的守财奴的那根毛。”

Miss T'ang said, "The poets my cousin discusses in her book are like eighteen strands of fallen-out hair; in the future Mr. Ts'ao will be like the single strand of hair that the miser refuses to part with.

Page 152

送给女人的东西，很少是真正自己的，拆穿了都是借花献佛。

Gifts to women are rarely one's own; it's nothing more than borrowing flowers to offer to Buddha.

Page 158

女人有女人的特别的聪明，轻盈活泼得跟她的举动一样。比了这种聪明，才学不过是沉淀渣滓。

Woman has an intelligence all her own, and it is as nimble and lively as her person. Compared to that kind of intelligence, talent and scholarship are sediments.

Page 174

董太太是美人，一笔好中国画，跟我们这位斜川兄真是珠联璧合。

Mrs. Tung is a beauty and a good painter. She and Hsieh-ch'üan make a perfect couple.

Page 202

她为她死掉的女儿吃醋道：“瞧不出你这样一个人倒是你抢我夺的一块好肥肉！”

A pang of jealousy for her deceased daughter made her say, "I can't see how someone like you could be such a sought-after piece of juicy meat!"

Page 210

她看得心溶化成苦水，想一分钟他再不走，一定不顾笑话，叫用人请他回来。

As she watched, her heart melted into bitter water. If he, after another minute, still stood there, she thought, she would risk the ridicule of others and tell the maid to invite him back in.

Page 268

我们新吃过女人的亏，都是惊弓之鸟，看见女人影子就怕了。

Having recently been jilted by women, we **are like** birds afraid of the bow; we are frightened even by a woman's shadow.

Page 274

偏偏结婚的那个星期三，天气**是**秋老虎，热得利害。

Well, the Wednesday of their wedding turned out to **be** an “autumn tiger”, a real scorcher.

Page 284

李梅亭多喝了几杯酒，人全活过来，适才不过**是**立春时的爬虫，现在竟**是**端午左右的爬虫了。

After a few glasses of wine, Li Mei-t'ing had fully revived. Whereas before he **had been** but an insect of early spring, now he **was** an insect of Dragon Boat Festival time.

Page 362

鸿渐道：“我最惭愧了，这次我什么事都没有做，真**是**饭桶。”

Hung-chien said, “I'm the biggest disgrace. I didn't do a thing this time. I **was** just a 'rice bucket'.”

Page 378

理科出身的人当个把校长，不过是政治生涯的开始；从前大学之道在治国平天下，现在治国平天下在大学之道，并且是条坦途大道。对于第一类，大学**是**张休息的靠椅；对于第二类，它**是**个培养的摇篮——只要他小心别摇摆得睡熟了。

For someone from the natural sciences to be a university president is merely the beginning of a career in government. Heretofore, the Way of Great Learning lay in ruling the country and pacifying the land; now ruling the country and pacifying the land lies in the Way of the University (literally, great learning), which in addition is wide and open. For the former category, a university **is** a rocking chair for resting; for the latter, it **is** a cradle for nurturing – as long as the person takes care not to rock himself to sleep.

Page 394

一切图书馆本来像死用功的人大考时的头脑，**是**学问的坟墓；...

All libraries, like the brains of a drudge at examination time, **are** graveyards of learning.

Page 484

汪先生道：“你们是高校长嫡系里的‘从龙派’——高先生的亲戚或者门生故交。方先生当然跟高先生原来不认识，可是因为赵先生间接的关系，**算**‘从龙派’的外围或者**龙身上的蜻蜓**，呵呵！方先生，我和你开玩笑——我知道这全是捕风捉影，否则我决不敢请二位到舍间来玩儿了。”

Mr. Wang said, “You two are in the ‘Dragon Follower Clique’ of President Kao – comprised of Mr. Kao’s relatives or students and old friends. Mr. Fang, of course, was not originally acquainted with Mr. Kao, but because of his indirect connection through Mr. Chao, **he’s considered to be** on the fringe of the ‘Dragon Follower Clique’, or ~~the dragon’s tail~~, ha, ha – I know that’s all hearsay; otherwise, I would never have dared ask the two of you over.”

Page 506

孙小姐很快看他一眼，弄着铅笔说：“范小姐的话，本来不算数的。她还骂你是木头，说你头上戴不戴帽子都不知道。”

Miss Sun threw him a quick glance, and toying with the pencil said, What Miss Fan said was nothing really. She also **called** you ~~a blockhead~~ and said you didn’t even know whether you wore a hat or not.

Page 590

现在呢，她高高在上，跟自己的地位简直是云泥之别。

Now she was **as** high above him **as** the clouds were from the mud.

Page 602

他叮嘱方老太太别对儿媳妇三媳妇提起这件事，叹气道：“儿女真是孽债，一辈子要为他们操心。娘，你何必生气？他们还知道要结婚，这就是了。”

He signed, “Sons and daughters certainly **are** ‘seeds of retribution.’ One has to worry about them all one’s life. Mother, what’s the use of getting upset about it? At least they knew enough to get married. That’s all.”

Page 620

柔嘉冷笑道：“你和你父亲的头脑都是几千年前的古董，亏你还是个留学生。”

She replied with a scornful laugh, “You and your father’s ideas **are** antiques from several thousand years back, and you of all people are a returned student.”

Page 638

二奶奶道：“对了！我不像三妹，我知道自己是个饭桶，要自开门户开不起来，还是混在大家庭里过糊涂日子罢。像你这样粗粗细细、内内外外全行，又有靠得住的用人，大哥又会赚钱，我们要跟你比，差得太远了。”

“That’s right,” said Second Daughter-in-law, “I’m not like Third Sister. I know **I’m useless**. I’d never manage if I had to run my own household. Better to muddle along in a large family. Someone like you knows how to deal with all the various problems inside and outside the home. You have a dependable servant, and Eldest Brother can earn money. We couldn’t begin to compare ourselves with you.”

Page 668

鸿渐道：“早晨出去还是个人，这时候怎么变成刺猬了！”

“You were still human when you went out this morning,” said Hung-chien, “How did you manage to turn into a porcupine?”

Page 668

柔嘉道：“我是刺猬，你不要跟刺猬说话。”

“I'm a porcupine. Don't talk to the porcupine.”

Page 668

“我呢？”柔嘉脸上不露任何表情，像下了百叶窗的窗子。鸿渐知道这是暴风雨前的静寂。

“What about me?” she said, her face expressionless. It was like a window with the Venetian blinds drawn. Hung-chien knew this was the lull before the storm.

Page 670

“我这儿好好的有职业，为什么无缘无故扔了它跟你去。到了里面，万一两个人全找不到事，真叫辛楣养咱们一家？假使你有事，我没有事，那时候你不知要怎样欺负人呢！辛楣信上没说提拔我，我进去干什么？做花瓶？太丑，没有资格。除非服侍官太太做老妈子。”

“I have a perfectly good job here. Why should I give it up for no reason and go with you?” once we get there, if neither of us finds a job, can we ask Hsin-mei to support us? If you get a job and I don't heaven knows how much you'll bully me then! Hsin-mei's letter said nothing about finding a high position for me. What am I supposed to do there? Be a socialite? I'm too ugly, I've no qualifications – except to serve the official's wife as a maid.”

Appendix III: *Jie Yu* Selected from *Weicheng* and *Fortress Besieged*

Page 32

苏小姐理想的自己是：“艳若桃李，冷若冰霜”，让方鸿渐卑逊地仰慕而后屈伏地求爱。谁知道气候虽然每天华氏一百度左右，这种又甜又冷的冰淇淋作风全行不通。

Miss Su, who pictured herself in the words of the familiar saying, “as delectable as peach and plum and as cold as frost and ice,” decided she would allow Fang to humbly gaze at her in admiration and then prostrate himself to beg for her love. Who would have thought that while the temperature hovered around 100 degrees every day, this sweet, cool ice cream manner of hers was completely ineffective.

Page 50

他说这冒昧话，准备碰个软钉子。

Having made this rash remark, he braced himself for a polite rebuff.

Page 92

丈夫是女人的职业，没有丈夫就等于失业，所以该牢牢捧住这饭碗。

Husbands are women's careers. Not having a husband is like being unemployed, so she has to hold tightly to her “rice bowl”³².

32. A colloquial expression for job.

Page 114

辛楣讲完时局看手表说：“现在快五点了，我到报馆溜一下，回头来接你到峨嵋春吃晚饭。你想吃川菜，这是最好的四川馆子，跑堂都认识我——唐小姐，请你务必也赏面子——方先生有兴也不妨来凑热闹，欢迎得很。”

Hsin-mei finished analyzing the current war situation, looked at his watch and said, “It's now almost five o'clock. I'll run to the newspaper office for a while and then come take you to dinner at the O Mei-ch'un. If you want Szechwanese food, that's the best Szechwan restaurant. The waiters all know me there. Miss T'ang, you must join us; Mr. Fang, if you are in the mood, why not come join the fun? I'd be glad to have you.

Page 118

鸿渐想上海不愧是文明先进之区，中学女孩子已经把门面油漆粉刷，招徕男人了，这是外国也少有的。

Shanghai is certainly avant-garde culturally. The phenomenon of high school girls painting and plastering their faces to attract men is rare even abroad, he reflected.

可是这女孩子的脸假得老实，因为决没人相信贴在她脸上的那张**脂粉薄饼**会是她的本来面目。

But this girl's face was so obviously faked, for no one would possibly believe that **powdered wafer cake** pasted on her face could be her own.

我摇通电话，问：‘是不是方公馆？’那面一个女人声音，打着你们家乡话说——唉，我学都学不来——说：‘我们这儿是周公馆，只有一个姓方的住在这儿。你是不是苏小姐，要找方鸿渐？鸿渐出门啦，等他回来，我叫他打电话给你。苏小姐，有空到舍间来玩儿啊，鸿渐常讲起你是才貌双全——’一口气讲下去，我要分辩也插不进嘴。我想这**迷汤**灌错了耳朵，便不客气把听筒挂上了。这一位是谁？

I dialed and asked, "Is this the Fang's residence?" A woman answered in your native dialect – I couldn't imitate the way she said it – "This is the Chou's residence. There was only one person named Fang here. Are you Miss Su? You want to speak to Fang Hung-chien. Hung-chien's not in. I'll have him call you when he gets back. Miss Su, you must come visit sometime when you're free. Hung-chien often says how pretty and talented you are," and she went on and on in the same breath. I meant to explain, but I couldn't get in a word. I thought all that **rice gruel** was being poured down the wrong ear,¹⁵ so I very rudely hung up on her. Who was that?

15. "Rice gruel" mean sweet and flattering words. When "rice gruel is poured down the wrong ear," it means the flattery has not achieved its desired effect and has possibly backfired, or it has been said to the wrong person.

一见苏小姐，他先声夺人地嚷道：“昨天是怎么一回事？你也病，她也病，这病是传染的？还是怕我请客菜里下毒药？真气得我半死！我一个人去了，你们不来，我满不在乎。好了，好了，总算认识了你们这两位大架子小姐，以后不敢**碰钉子**了。”

The moment he saw Miss Su, he burst out without giving her a chance to speak, "What happened yesterday? You got sick, she got sick. Was it anything contagious? Or were you afraid I'd poison the food? Was I ever mad! I just went to eat by myself. I could have cared less that you weren't coming. All right, all right, now at least I know what a couple of stuck-up girls you are. Next time I won't risk **a refusal**."

苏小姐似嗔似笑，左手食指在空中向他一点道：“你这人就爱**吃醋**，吃不相干的醋。”

Miss Su was half angry and half amused. Waving her finger at him, she said, "You like **being jealous**, and it's over nothing."

问问王主任，平成确在湖南，王主任要电报看了，赞他实至名归，说点金银行是小地方，**蛟**

~~龙非池中之物~~，还说什么三年国立大学教授就等于简任官的资格。

He learnt from Chief-secretary Wang that P'ing-ch'eng was indeed in Hunan. Wang asked to see the telegram and congratulated him for getting the recognition he deserved, observing that the Golden Touch Bank was a small place, and ~~“the flood dragon is no mere creature of the ponds.”~~ Wang also said that a professorship at this National San Lü University was equivalent to the presidential appointment rank in the civil service.

Page 202

今天太值得纪念了，绝了~~旧葛藤~~，添了新机会。

That day certainly deserved to be commemorated as the end of ~~old entanglements~~ and the beginning of new opportunities.

Page 224

方鸿渐不愿意脸上的羞愤给同僚们看见，一口气跑出了银行。心里咒骂着周太太，今天的事准是她挑拨出来的，周经理那种全听女人作主的丈夫，也够可鄙了！可笑的是，到现在还不明白为什么周太太忽然~~在小茶杯里兴风作浪~~，自忖并没有开罪她什么呀！

Not wanting his co-workers to see the shame and anger on his face, Hung-chien ran out of the bank in one breath. He cursed Mrs. Chou, considering her the instigator of his troubles. A husband who let his wife make all the decisions like Manager Chou did was pretty despicable himself! The funny thing was that even now he still didn't understand why Mrs. Chou had suddenly ~~made such a tempest in a teacup.~~

Page 234

那庸医以为他广通声气，希望他介绍生意，免不了灌他几回~~迷汤~~。

The quack, thinking Fang had a wide range of contacts and hoping Fang would introduce some customers to him, inevitably began to ~~flatter~~ Fang.

Page 236

鸿渐，你近三十岁的人了，自己该有分寸，照理用不到我们背时的~~老古董~~来多嘴。

Hung-chien, you're almost thirty now. You should know how to behave yourself. You shouldn't need outdated ~~“antiques”~~ like us prattling on.

Page 254

鸿渐道：“对呀，我呢，回国以后等于失业，教书也无所谓。辛楣出路很多，进可以做官，退可以办报，也去~~坐冷板凳~~，我替他惋惜。”

Hung-chien said, “That's right. Coming back home has meant unemployment, so I don't mind teaching. But Hsin-mei has several options open to him. He can either work for the government or run a newspaper, but instead he's going ~~to sit on a cold bench.~~²⁶ I feel sorry for him.”

26. Be neglected or ignored.

Page 254

辛楣道：“办报是开发民智，教书也是开发民智，两者都是‘精神动员’，无分彼此。论影响的范围，是办报来得广；不过，论影响的程度，是教育来得深。我这次去也是添一个人生经验。”斜川笑道：“这些**大帽子**活该留在你的社论里去哄你的读者的。”

“Running a newspaper is a way to enlighten the people,” said Hsin-mei, “and teaching is, too. Both are ‘spiritual mobilization,’ the one just as much as the other. In terms of influence a newspaper is broadest, but in terms of the degree of influence teaching goes deepest. I’m gaining experience through the trip.” “Such **high-flown talk**,” said Heieh-ch’üan with a smile, “should be waved for your editorials to dupe your readers.”

Page 296

鸿渐两天没剃胡子梳头，昨天给雨淋透的头发，东结一团，西刺一尖，一个个**崇山峻岭**，西装湿了，身上穿件他父亲的旧夹袍，短仅过膝，露出半尺有零的裤筒。

Hung-chien hadn’t shaved or combed his hair for two days. His hair, after having been thoroughly drenched in the rain the day before, was clumped together here and sticking up there in lofty, **towering peaks**. His suit had been soaked, so he was wearing one of his father’s old lined Chinese robes which barely covered his knees and showed more than half a foot of trouser leg.

Page 312

胖女人一手拍怀里睡熟的孩子，一手替那女孩子搔痒。她手上生的**五根香肠**，灵敏得很，在头发里抓一下就捉到个虱子，掐死了，叫孩子摊开手掌受着，陈尸累累。

The fat woman patted the child sleeping soundly at her bosom with one hand while with the other she scratched the little girl’s itch. The **five sausage-like fingers** were quite nimble. With one pluck she seized a louse, squeezed it, and telling the girl to spread out her palm, laid out the louse corpses one after another.

Page 334

这小贩只淡淡说声住在本县城里那条街，并不向他诉苦经，借回乡盘缠，鸿渐又放心、又感慨道：“这人准**碰**过不知多少同乡的**钉子**，所以不再开口了。我真不敢想要历过多少挫折，才磨练到这种死心塌地的境界。”

The vendor dimply stated on which street he lived in the county seat, neither complaining to him of the hardships he had suffered nor asking to borrow money to go home. Both relieved and moved, Hung-chien said, “He must have **met with so many rebuffs** from his fellow villagers that he’s stopped talking about it. I really don’t care to think how many setbacks I’ll have to go through before I become hardened into such a state of utter despair at that.”

Page 340

那妇人道：“**吃醋**也轮得到你？我要你来管？给你点面子，你就封了王了！不识抬举、忘恩负义的王八蛋！”

“What right have you to ~~be jealous~~?” asked the widow. “Did I ask you to interfere? I give you a little dignity and you turn around and act like a king! You don’t appreciate the honor, you ungrateful rotten egg!”

Page 342

他坐立不定地向外探望，阿福正躲在寡妇房外，左手抚摩着红肿的脸颊，一眼瞥见李梅亭，自言自语：“不向尿缸里照照自己的脸！想**吊膀子揩油**——”

He peered anxiously outside. Ah Fu was lurking in front of the widow’s room, rubbing his swollen red cheek with his left hand. Catching sight of Li, he muttered, “Why don’t you take a look at yourself in a piss-pot? You think you can ~~sweet-talk your way in and take liberties~~ ——?”

Page 342

辛楣教训了李梅亭一顿，鸿渐背后对辛楣道：“那**雌老虎**跳出来的时候，我们这方面该孙小姐出场，就抵得住了。”

After Hsin-mei had admonished Li Mei-t’ing, Hung-chien said to Hsin-mei in private, “When that ~~tigress~~ came springing out, Miss Sun should have gone out for our side. She’d have been a match for her.”

Page 358

鸿渐应用心理学的知识，道：“再去碰见人也没有用。女人的性情最猜疑，最小气。叫女人去求女人，准**碰钉子**。”

Applying his knowledge of psychology, Hung-chien said, “There’s no use going to see anyone again. Women are very suspicious and petty by nature. If you ask one woman to appeal to another, she’s bound to ~~get a refusal~~.”

Page 386

鸿渐道：“我今年反正是倒霉年，准备到处**碰钉子**的。也许明天高松年不认我这个蹩脚教授。”

Hung-chien said, “This is my unlucky year in any case. I’m prepared ~~to be disappointed~~ wherever I go. Probably tomorrow Kao Sung-nien won’t even recognize this lousy professor.”

Page 404

适才陆子潇的话倒仿佛一帖药，把**心里的鬼胎**打下一半。

Lu’s remark just now, however, had been like a dose of medicine half easing ~~the shame in his heart~~.

Page 468

汪处厚这时候确有些后悔，可是嘴硬道：“那无所谓的，让他们知道他们的**饭碗**一半在我手里。你今天为什么扫我的面子——”

Wang did in fact regret it a little at this point, but he insisted, "That doesn't matter. Let them know their **jobs** are partly in my hands. Why did you humiliate me today?"

Page 470

刘太太也称赞丈夫心思敏捷，只担心方鸿渐本领太糟，要大舅子替他捧牢**饭碗**。

Mrs. Liu also approved of her husband's keen reasoning, her only qualm being that Fang was so inept and would need her husband to keep his **job** for him.

Page 520

你的事包在我身上；春假以后，我叫华阳哲学系的朋友写封信来，托我转请你去。我先把信给高校长看，**在旁打几下边鼓**，他一定升你，而且全不用你自己费心。

Leave things to me. After the spring vacation I'll have a friend in the Philosophy Department of Hua Yang University write a letter asking me to invite you there for him. I'll then show the letter to President Kao and **sing a few rounds of praise for you on the side**. He'll certainly promote you; this required no effort on your part."

Page 523

辛楣常上汪家去，鸿渐取笑他说：“小心汪处厚**吃醋**。”

Hsin-mei often went to the Wangs. Hung-chien teased him about it, saying, "Be careful Wang Ch'u-hou doesn't **get jealous**."

Page 536

鸿渐道：“训导长**寻花问柳**的榜样，我们学不来。”

"We can't follow the dean of student's example of **visiting houses of ill repute**," Hung-chien said.

Page 544

高松年神色不动，准是成算在胸，自己冒失寻衅，万一下不来台，反给他笑，闹了出去，人家总说姓方的**饭碗打破**，老羞成怒。还他一个满不在乎，表示**饭碗**并不关心，这倒是挽回面子的妙法。

Since Kao Sung-nien never changed his expression, Kao must have a plan already worked out. If he risked going in to start a quarrel and found himself out on a limb, he's just be laughed at. If the story got out, people would say that when Fang **lost his job**, his shame turned into resentment. The best way to regain face was to put on a show of indifference, to let people know he wasn't worried about **his job**.

Page 548

她还嫌不详细，说：“你这人真不爽快！我会**吃这种隔了年的陈醋**么？我听着好玩儿。”

She still found it wasn't detailed enough, saying, "Why be so wishy-washy? You think I could ~~be jealous over something that old and stale~~? I just get a kick out of hearing about it."

Page 558

辛楣瞧他们俩脸色灰白，说：“吐了么？没有关系的。第一次坐飞机总要纳点税。我陪你们去找旅馆好好休息一下，晚上我替你们接风。”

Upon seeing their ashen faces, Hsin-mei said, "Did you throw up? Never mind, The first time you fly you always have to ~~pay a toll~~. I'll go help you find a hotel so you can get a good rest. This evening I'll give you a welcome party."

Page 586

鸿渐暗想，苏文纨也许得意，以为辛楣未能忘情，发醋劲呢。

Hung-chien thought to himself, *Su Wan-wan may think Hsin-mei has not gotten over his feeling for her and ~~was reacting out of jealousy~~.*

Page 592

她的话一部分是真的，加上许多调味的作料。

What she said was partly true, although ~~with a few spices added for seasoning~~.

Page 610

鸿渐知道铅笔到他手里，准处死刑断头，不肯给他。

Hung-chien knew once he got his hands on the pencil it ~~was condemned to death by decapitation~~ and refused to give it to him.

Page 612

遯翁笑她说：“她们新式女人还要戴你那种老古董么？我看算了罢。‘赠人以车，不如赠人以言’；我明天倒要劝她几句话。”方老太太结婚三十余年，对丈夫掉的书袋，早失去索解的好奇心，只懂最后一句，忙说：“你明天说话留神。他们过去的事，千万别提。”

Tun-weng laughed at her, saying, "You think these modern women still want to wear those old antiques of yours? You may as well forget it. 'A gift of a cart is not as good as a gift of words.' Tomorrow I'll give her a few words of advice." In the more than thirty years since Mrs. Fang had been married, she had long since lost any curiosity about unlocking ~~the storehouse of wisdom contained in her husband's quotations~~. She understood only the last sentence and said quickly, "You'd better be careful what you say tomorrow. Don't you dare bring up anything about their past affairs."

Page 620

这吵架没变严重，因为不能到孙家去吵，不能回方家去吵，不宜在路上吵，所以舌剑唇枪无用武之地。

The quarrel never became serious because they couldn't go to the Suns to quarrel, neither could they return to the Fangs to quarrel, and they couldn't very well quarrel there on the street. Thus there was no place for them to match ~~wits and clash tongues~~.

Page 626

可见一个人受**马屁**的容量，是没有底的。

Obviously there's no limit to the amount of ~~flattery~~ a person wants.

Page 638

鸿渐道：“她是柔嘉的奶妈，很忠实，不会**揩油**。”

Hung-chien said, "She used to be Jou-chia's wet nurse. She's very loyal. She wouldn't ~~cheat~~ us."

Page 642

鸿渐回家，瞧她爱理不理，打趣她道：“今天在办公室**碰**了姑母的**钉子**，是不是？”

When Hung-chien came home and noticed how unresponsive she was, he teased her, "What happened? Did you ~~get a rebuff~~ from your aunt at the office today?"

Page 650

不过，我在你家里**孤掌难鸣**，现在也教你尝尝味道。

But then, I'm ~~alone and helpless~~ in your family. Now you have a taste of what it's like.

Page 654

柔嘉道：“来去我有自由，给你面子问你一声，倒惹你**拿糖作醋**。冬天日子短了，下午去没有意思。这时候太阳好，我还要带了绒线去替你结羊毛坎肩，跟她商量什么样子呢。”

"I'm free to come and go as I please. I show you a little respect by asking you, and you ~~turn around and get angry~~. Winter days are short. There's no point going in the afternoon. Now the sun's nice. I want to take some yarn along to knit a wool vest for you and discuss with her how it should be."

Page 668

柔嘉道：“我是刺猬，你不要跟**刺猬**说话。”

沉默了一会，**刺猬**自己说话了：“辛楣信上劝你到重庆去，你怎么回复他？”

"I'm a porcupine. Don't talk to ~~the porcupine~~."

After a moment of silence, ~~the porcupine~~ herself spoke, "Hsin-mei urged you to go to Chungking in his letter. How are you going to answer him?"

Page 670

“~~活见鬼！活见鬼！~~我没有欺负你，你自己动不动表示比我能干，赚的钱比我多。你现在也知道你在这儿是靠亲戚的面子，到了内地未必找到事罢？”

“~~How ridiculous! How absolutely ridiculous!~~ I haven't bullied you. You yourself are always sayin how much more capable you are than I am, how much more money you earn. Now you know yourself that you're dependent on your relatives' connection there. You mean once you get into the interior you might not find a job?”

Page 672

柔嘉脸红得像斗鸡的冠，眼圈也红了，定了定神，再说：“我是个年轻女孩子，大学刚毕业，第一次做事，给那些狗男学生欺负，没有什么难为情。不像有人留学回来教书，给学生上公呈要撵走，还是我通的消息，保全他的**饭碗**。”

Her face flushed as red as the comb on a fighting cock, and the rims of her eyes also turned red. She stopped to collect herself, then said, “I was a young girl, just out of college on my first job. Getting bullied by those men-student dogs is nothing to feel ashamed of. It's not like a returned student who turned into a teacher whose dismissal was demanded by the students. It was the information I passed along that saved his **job**.”

Page 672

鸿渐笑道：“你真是‘千方百计’，足智多谋，层出不穷。幸而他是个男人，假使他是个人，我想不出你更怎样**吃醋**？”柔嘉微窘，但也轻松地笑道：“为你**吃醋**，还不好么？假使他是女人，他会理你，他会跟你往来？你真在做梦！只有我哪，昨天挨了你的骂，今天还要讨你好。”

Hung-chien said with a grin, “You really are full of ‘a thousand tricks and a hundred schemes,’ and so wise and resourceful in every way, shape, and form. Luckily, he's a man. If he were a woman, I can't image how you could ~~be any more jealous.~~” Jou-chia was somewhat abashed by this, but laughed lightheartedly and said, “Isn't it a good thing **I'm jealous** over you? if he were a woman, would he pay any attention to you? Would he have anything to do with you? You're really dreaming! I'm the only one who would still try to ingratiate myself with you today after all the abuse I took from you yesterday.”

Page 674

鸿渐笑她**拿糖作醋**。

Hung-chien laughed at her for ~~being such a sour puss.~~

Page 678

柔嘉道：“爸爸打电话给我的，你还哄他！他都没有辞职，你为什么性急就辞，待下去看看**风头**再说，不好么？”

Jou-chia said, “Papa called me. You even deceived him! He didn't resign. Why did you have to resign in such a hurry! Wouldn't it have been better to wait and see ~~how things worked out?~~”

Page 680

“还有，咱们从此河水不犯井水，一切你的事都不用跟我说。我们全要做汉奸，只有你方家养的狗都深明大义。”说完，回身就走，下楼时一路哼着英文歌调，表示她满不在乎。

“And another thing. From now on we'll just keep the river water separate from the well water. You needn't tell me anything about your affairs. We're all going to be Japanese collaborators. Even the dogs you Fangs keep stand by justice and righteousness.” With that she turned and left, humming an English melody on her way down the stairs to show her total unconcern.

Page 686

鸿渐道：“我是要听听，否则我真蒙在鼓里，不知道人家在背后怎么糟踏我呢？”

He said, “I want to hear it; otherwise, I'd really be in the dark, not knowing how people are maligning me behind my back.”

Page 686

她那句话一个字儿没有错。人家可怜你，你不要饭碗，饭碗不会发霉。

Not a word she said was unjust. People feel sorry for you. If you don't want the rice bowl, it won't get moldy.

Page 686

好罢，你父亲会替你找出路。不过，靠老头子不希奇，有本领自己找出路。”

All right, your father can 'find a job' for you. but there's nothing great about depending on your old man. If you had any ability, you'd find your own job.